

# American Art News

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## OLD SPANISH TAPESTRIES.

The remarkable collection of tapestries and carpets, from the Royal Palace of the Pardo, loaned to the Trustees of the Hispanic Society of America, by King Alfonso of Spain, as was exclusively announced in the ART NEWS, recently arrived in this country, in the care of the Marquis of Valverde, of Spain, and were placed on view in the Museum of the Hispanic Society, 156th St., West of Broadway, on Tuesday, to be shown there until March 1. Many of these tapestries were executed from original drawings by Goya. They are now shown here through the liberality and interest of Mr. Archer M. Huntington, who has made a close study of and has a keen interest in Spanish art.

The tapestries are as follows:

1. Flemish style, representing peasants and a landscape background, woven after a cartoon by Andres Calleja. Included in a list donated by the Royal household to Cardinal Lorenzana.
2. Flemish style, peasants, landscape background, Epoch Jacob Vanderghoten's Sons.
3. Flemish style, introducing peasants, Epoch of Jacob Vanderghoten's Sons.
4. Flemish style, landscape background. After cartoon by Guillermo Anglals, who worked for the Royal Manufactory, 1764-1775.
5. Flemish style. Wedding of peasants, copy of another tapestry presented to President Poincaré by King Alfonso.
6. After "The Drinkers," by David Teniers, at the Museum of Antwerp. Epoch of Jacob Vanderghoten's Sons.
7. Flemish style, several harvesters and women, cartoon painted by Guillermo Anglals.
8. Depicting a passage from "Don Quixote," after the "Adventure of the Windmills." Woven by Jacob Vanderghoten, after cartoons by Procaccini.
9. Depicting a passage from "Don Quixote," "Sancho Is Tossed In a Blanket." Woven by Jacob Vanderghoten, after cartoons by Procaccini.
10. Depicting a passage from "Don Quixote," "The Adventure with the Biscayans," woven by Jacob Vanderghoten, after cartoons by Procaccini.
11. Depicting three passages from "Don Quixote," "Don Quixote is Knighted," belonging to the set woven by Vanderghoten's Sons, cartoons by Procaccini.
12. Depicting a passage from "Don Quixote," "Don Quixote is Caged and Carried Home," belonging to set woven by sons of Vanderghoten, after cartoons by Procaccini.
13. Depicting another passage from "Don Quixote," after the "Adventure with the Yanguerians," woven by the sons of Jacob Vanderghoten, after cartoons by Procaccini.
14. After Goya's cartoon, "The Old Curiosity Shop," painted in 1778-79 for the Prince of Asturias bedroom at El Pardo Palace, woven under Cornelio Vanderghoten in 1780.
15. After Goya's cartoon "The Picnic," the first cartoon ever painted by Goya for the Royal manufacturer of tapestries, in 1776, for the Prince of Asturias' dining room at El Pardo Palace. A copy was presented to King Leopold of Belgium by Queen Isabella II.
16. After Goya's cartoon "The Dancer," and painted for the Pardo. Woven under direction of Cornelio Vanderghoten. Another copy presented to King Leopold by Queen Isabella II.
17. After Goya's cartoon "The Nincompoop," painted in 1791 for the bedroom of the Infant's Palace at the Pardo. Woven by Don Antonio Moreno in 1793.
18. After Goya's cartoon "Blind Man's Bluff," painted in 1791 for the Infant's bedroom at El Pardo. Woven by Don Santiago Amoroso, in 1802, and the last cartoon for tapestry ever painted by Goya.
19. After Goya's cartoon "The Pitcher Maids," painted in 1787 with unknown destination. Woven by Don Nicolas Bream in 1793-94.
20. "The Promenade," after cartoon by Goya, painted for the bedroom of the Prince of Asturias at El Pardo in 1778-79. Woven by Don Antonio Punadas.
21. After Goya's cartoon "The Hawsellers," painted for the bedroom of the Prince of Asturias, 1778-79, and woven under management of Livinio Stuk Vanderghoten.
22. After Goya's cartoon "The Kite," painted for the dining room at El Pardo. Woven in 1779.
24. After Goya's cartoon "The Earthenware Stalls," painted for bedrooms of Prince of Asturias, in 1778-79. Woven in 1781.

## WOMAN ON ART JURY.

Miss Cecilia Beaux will be the first woman member of the Academy of Design to serve on a jury of award, and will participate with Herbert Adams, Kenyon Cox, Bruce Crane, Bolton Jones, H. A. MacNeil, Paul Man-ship and Alden Weir in handing out the honors to the painters and sculptors eligible for such, at the coming annual exhibition of the National Academy, to open in the Fine Arts Galleries, March 17 next.

## MORGAN TO AID ACADEMY.

Mr. J. P. Morgan has offered to co-operate with the executive committee of the American Academy in Rome in raising a large endowment fund to make the academy one of the foremost institutions in the world of its kind, and to place it in the position to wield a great influence on American art. It is proposed to establish a post-graduate school in Rome, where artists, painters, sculptors and architects who have already done good work can further develop such work.

## CHASE MEMORIAL EXHIBIT.

A memorial exhibition of works by the late William M. Chase is being arranged by the Metropolitan Museum, and will open with a private view in gallery 24 on Monday afternoon, Feb. 19.

## OLD MASTERS FOR MRS. EMERY.

Cincinnati, O., Feb. 9.—Mrs. Mary M. Emery has just added four notable paintings to her Edgecliffe collection, a "Holy Family" by Rubens, "Portrait of a Lady" by Quentin Matsys, "Mrs. Frances Gregg and Master George Gregg" by Sir Thomas Lawrence, and a landscape by Hobbema.

The Rubens, a large canvas painted with all of the artist's ever youthful vitality, must have been executed about 1623. Although it is almost impossible to fix an exact date to the works of Rubens, the breadth of performance, together with the fact that one recognizes in the features of the beautiful woman posing for the Holy Mother, Rubens' first wife, Isabella, speaks rather definitely as to the date of this work. The mother is looking down upon her child, who is patting another infant on the cheek. The figure of Joseph and that of an old woman are on either side of Mary.

The Matsys portrait was formerly in the Chabrieres collection, Paris. Although this

## HUNTING A RANGER WILL.

Attorney James C. McEachan, who represents Miss Edith F. Ranger, sister of the late Henry W. Ranger, who was not mentioned in his will, which bequeaths the yearly income of upward of \$250,000 to the Academy of Design for the purchase of paintings by American artists, is searching, in behalf of his client, for a later will of the dead artist, which Miss Ranger states that three persons, including an aunt, declare they heard Mr. Ranger say he made at a later date than the will now filed, and in which he left his entire estate to her. The searchers have until November 17 next to discover this will.

## BOILEAU LEAVES \$20,000.

By the will of Philip Boileau, who died Jan. 18 last, his estate of some \$20,000 is left entirely to his widow, who was her husband's model for his "American Girl" pictures.

## ANNUAL PA. ACADEMY DISPLAY.

The one hundred and twelfth annual exhibition of the Pennsylvania Academy of Fine Arts (to give the institution the unnecessarily long title which Philadelphians insist upon, but which is better known in the American art world as the Pa. Academy) opened to the public, following the usual large and fashionable reception of Saturday evening, in the many and spacious galleries of the old building in Phila., on Sunday last.

Again, as for the past three years and since the war's outbreak, the exhibition is without the work of American painters residing abroad, principally in Paris, which, and especially that of the younger painters and sculptors living there, brought a novel atmosphere of freshness and cleverness to the show in bygone years, so that again this year, while a good display, it is largely one made up of works seen earlier at Chicago, New York (and this season at Washington) and is, in consequence, a later combined Chicago Art Institute, N. Y. Winter Academy and Corcoran Gallery showing. Of course, the display finds a new audience in Phila. as do Chauncey Depew's old jokes, as he explains when reminded by old friends of their staleness, and under the system of "Inviting" pictures and sculptures, leaving room for only a minimum of other works submitted to a Jury which, notwithstanding Mr. Vezin's bold crusade two years ago, the Phila. Academy, with all other American art institutions, save the N. Y. Academy still follows—nothing better can be expected.

Mary Cassatt and Cecil Howard, both of Paris, are the only artists represented who give foreign addresses in this year's display, an evidence that the war's continuance has well dispersed the large band of American artists who formerly showed their work in Phila. every winter.

## A Large Exhibition.

There are 445 oils and 205 sculptures this year as against 439 oils and 217 sculptures last year which fill, as last year, 13 galleries, including the north and south corridors and north and south transepts, and despite the natural impression of dulness which the display, for the reason above mentioned, makes upon the art writers and artists, who, from duty or desire, follow the larger routine exhibitions of the year in Chicago, New York (and this year in Washington), even these blasé persons can find works good to see again, and a leaven of new ones which makes the journey to Phila. worth while. Needless to say that Philadelphians, artists, art students and lovers, who have not seen the works familiar to their more traveled fellows from other cities before—are satisfied and interested. And after all, the display is made primarily for Philadelphia, so it fulfills its purpose.

But—and this is said with all deference to the good judgment of the managers of the Phila. Academy in their choice of works from preceding exhibitions elsewhere, with which to largely fill the Academy's walls—why not, for once—say next winter, make up an exhibition of other than "Invited" works, a "free for all" show—even if such works must pass a Jury? Failing this, why not, at least, exclude works which have gone the rounds, not of preceding displays of the year—but of two or three years preceding, and which are "gallery stale"? There are several "old favorites" in this year's show which actually seem to nod to the tired art writers, as old acquaintances, and which should long ago have been retired.

The hanging of the pictures and placing of the sculptures is, as usual, good, but with so many well lit galleries, the task of the Phila. Academy Jury and Hanging Committee is much simpler than that of the N. Y. Academy Jury and Committee, which have to pack too much into too small a space for proper display and which, for the same reason, are obliged to reject or fail to hang or place many deserving works.

There has always been complaint among those artists "Invited" to contribute or rashly sending to the Phila. Academy "annual," not favored by birth, or who have wisely chosen residence in Pennsylvania, or, more happily, in Phila., that the Jury and Hanging Committee of the "Annual" are too local in "make-up," with consequent and natural favoring of home talent in hanging "invited" or selecting "uninvited" works, and in medalling the same—but this criticism should not apply this year, for the Jury of selection, with 12 members, was composed of out of town artists, with the exception of

(Continued on Page 2)



YOUTH AND JOY

Nicolas Maes

On exhibition XVII Century Gallery, 570 Fifth Ave.

Flemish master must have seen Italian masterpieces, the originality and strength of design of this figure is purely his own. The many different details in the picture, such as the lady's festive dress and variety of jewels, are so handsomely painted that it takes one a while for the beauty of this daring conception to reveal itself as a whole. The Hobbema landscape is typical in its idyllic peace. Lawrence, the child of fortune, reveals an amazing quality of life, executed with a beautiful dash, in his large portrait of Mrs. Gregg and her boy.

Norbert Heermann.

## R. R. RICKETTS INSANE?

Insanity proceedings have been begun in Chicago by Mrs. Rob Roy Ricketts against the art dealer, who for a number of years had a gallery on Jackson Street, under the name of Moulton & Ricketts. The wife charges the husband with actions of an unsound mind. Her action followed Ricketts' demand on a recent morning that a certain room of a bachelor hotel on Van Buren Street be raided. He said it was a gambling joint. With the aid of policemen a call was made to open the door. A sleepy man in pajamas, very angry, too, answered the door pounding and threatened annihilation to the intruders.

Colin Campbell Cooper has sold his "Church of St. Anastasia, France," to a collector.

## RUSH TO JOIN NEW SOCIETY.

Since the announcement of the organization of the new society of Independent Artists and of its plan to hold a "No jury—no prize" exhibition in the Grand Central Palace next April, at which it is planned to hang at least 1,200 pictures and to place 500 sculptures, Mr. John Covert, the secretary has been deluged with applications for space from artists all over the country, nearly a thousand such applications having been received to date. It begins to look as if even this Independent Society would suffer the usual criticism from artists, whose works have to be rejected for want of space.

John Ward Dunsmore's latest historical work, "Skating on Collect Pond," has been reproduced by the Title Guarantee and Trust Co. The work contains some eighteen figures and represents Chief Justice James Delancy, later Lieutenant-Governor of the Province, in 1760, James Abraham De Peyster and his young wife, William Alexander Duer, William Walton, and other notables of the time. The sleighs and costumes in the painting are of the period and are from the artist's collection.

Friends of John Boyle, the well-known sculptor, will be sorry to learn that he has been dangerously ill at his home for some weeks past and that he is still in a serious condition.



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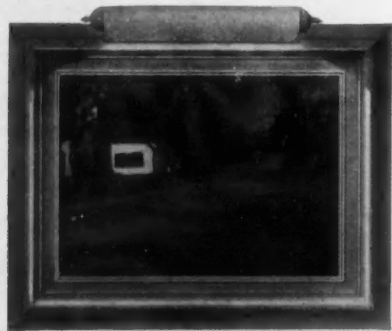
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Mr. Abbott is a recognized authority on Chinese Art and has long been the friend of Mandarins and Nobles who, like himself, are connoisseurs and collectors.

On exhibition from Saturday, February 10th, to the Public Sale on the Afternoons of Friday and Saturday, February 16th and 17th. Illustrated Catalogues free to intending buyers.

### THE ANDERSON GALLERIES

Madison Avenue at Fortieth Street, New York.

### ANNUAL PA. ACADEMY DISPLAY.

(Continued from Page 1)

John McClure Hamilton, Paul King, Henry McCarter and Charles Grafty, although the Hanging Committee, with four members and the President, John Lewis, ex-officio, had only one out of town representative, Philip L. Hale, of Boston. Edward Redfield for once was not a member of either the Jury or Hanging Committee. Frederic Clay Bartlett, Gifford Beal, Paul Dougherty, Ernest Lawson, Jonas Lie, Marie D. Page (oh, woman suffrage!), Philip Hale as chairman and Douglas Volk were the out of towners who served on the Jury of Selection.

#### The Prize Winners.

The prizes this year, while some meet with deserved adverse criticism were, on the whole, fairly well awarded. The Temple gold medal, always considered the chief honor, went to George Bellows, of N. Y., for his outdoors with figures, a strong and characteristic work, but already an old one, as it was shown at last year's N. Y. Academy annual. Would it not have been wiser for the Jury of Award to have selected a fresher canvas? Hugh Breckenridge, of Phila., won the Edward Stotesbury prize of \$1,000, given this year for the second time only for the best painting or group of paintings, on his group of 13 high keyed and hot colored, virile works, figures, portraits, flower pieces and landscapes, which well evidence the man's versatility and fill three walls of Gallery G. To Haley Lever, formerly of Australia, now of N. Y., went the Jennie Sesnan gold medal for the best landscape for his "Morning in the Harbor, St. Ives," which, while characteristic and cleverly painted, is simply a variant of his now too well worn subject, and is not strictly a landscape, but a coast scene and marine. Joseph T. Pearson, Jr., of Phila., the decorative painter who last year carried off both the Temple gold medal and the Stotesbury prize, won this year the Beck gold medal for the best portrait, for his large decorative mural "The Twins" with two standing full length portraits of two little girls stiffly posed on either side of a table with a vivid blue background Japonese sprays of apple blossoms on one side, proceeding from nowhere, and some well painted bric a brac on the polished table top—original and clever but essentially a decoration—not a portrait piece.

To Arthur B. Carles of Phila. went the Walter Lippincott prize of \$300, for the best figure work, Mr. Lippincott having the option of purchase, for his cleverly painted half length seated fanciful portrayal of an Oriental female dancer, entitled "Sarset," original in conception and smoothly painted, with a decided touch of modernism in subject and execution. The Mary Smith prize of \$100 for the best portrait of a woman was won by Elizabeth Washington for her "Winter."

The one sculpture prize, the George D. Widener Memorial medal, for the best sculpture, was awarded to Attilio Piccirilli for his attractive size female nude reclining in standing pose against a rock, a somewhat academic but well modeled and gracefully posed work.

#### Pictures of Quality.

As one wanders through the spacious galleries and studies the array of varied subjects and differing techniques, one finds much food for thought, and the first reflection that comes is the prevailing lack of originality of ideas and motives, always, and with justice, charged against American painters and sculptors. It would seem

that almost invariably when an American artist strikes a successful note or subject, that he cannot "get away" from it, and must, perforce, repeat the same year after year, almost and nauséam, even when there is little or no fault to be found with his ability or skill. Take Childe Hassam and Edward Redfield, for example, who, while almost modern masters as compared with the late J. G. Brown, the painter of newsboys par excellence, repeat, as he did his newsboys, their themes; Hassam his delicate diaphanous color fantasies with too often unnecessary stiff and wooden female nudes, and Redfield his eternal, if strongly and truthfully painted "Centre Bridge" landscapes in winter and summer. Why cannot these good painters give us something new and fresh? Is it because these subjects are "best sellers?"

No one disputes the beauty and appeal of the work of J. Francis Murphy, but Mr. Murphy and his follower, Bruce Crane, are giving us too many brown toned monotonous Autumn landscapes of late years. And the argument could be proven by many other examples, did space permit. Oh, for more originality of subject!

Another subject of thought which this display offers is the comparative lack of that indefinable characteristic of a good picture, known as quality, in many of the exhibits, and especially in those of the younger painters, while it is almost entirely wanting in the examples of the so-called "Modernists." Some of the older American painters get quality in their work, as, for example, the late Thomas Eakins, whose four portraits in Gallery H, all of well known men, are low in key, almost sombre in color, but are solidly painted and full of quality. This same quality marks the able work of J. McClure Hamilton, as witness the low keyed, soft toned, refined seated portrait of the artist's mother. It is present also in the striking portrait of "Jean Verd, French Pianist," by Griffith Bleoale and Ricciardi's "Moonlight" and, of course, in Sargent's "Rialto," the underworld figures of Eugene Higgins, and the fine strong portrait heads of Benjamin Kopman.

But does one find quality in the work of Bellows, the Beals, Martha Walters and Haley Lever, strong and clever as these are? It is present in Ernest Lawson's stony landscapes, Paul King's and Robert Spencer's gray toned compositions, Horatio Walker's poetic depictions of the "Poetry of Toil" and Howard Russell Butler's marines, but again is lacking in Gardner Symons' Charles Rosen's, Fred Wagner's and Edward Redfield's landscapes and Daniel Garber's amusing and well painted figure composition "The Boys."

The comparison could be carried farther but enough has been said on the subject for the nonce.

#### Some Good Portraits.

There are shown, in addition to the portraits by Sargent, Chase, Bicoale, Pearson, Eakins and Hamilton, above alluded to, several others which call for mention, notably George Bellows' of "A Judge," Irving Wiles' always attractive, if now old, "My Daughter," Martha Walter's "Breezy Day," really a portrait of "Mrs. Goodspeed," one of Miss Erhart by Alice Mumford Roberts; Marie Page's "Genevieve," Mary Cassatt's "Woman at her Toilet," the late William M. Chase's of the late Dean Grosvenor, L. Seyffert's of "Mrs. Yorke Stevenson" and "Miss Stimson," De Witt Lockman's of "Miss S.," from the last Winter Academy, Breckenridge's of "Mr. George McFadden," W. M. K. Yarrow's of "Mrs. S. S. White," Alice Kent Stoddard's of "Paul King," Al-

bert Rosenthal's of "Dr. C. Morris" and L. Raditz's self-portrait and one of Dr. Wentz.

#### Features of the Display.

The features of the exhibition which most impress those to whom a majority of the exhibits are familiar are the Breckenridge room with its assemblage of high-keyed, strongly-painted canvases, the splendid self-portrait of the late William M. Chase, in his studio, deservedly given the place of honor in the centre of the north wall of the northeast gallery, and loaned by the Richmond (Indiana) Art Association, the three Sargents, portraits of the late George Vanderbilt and of "Mrs. K.," seen at the recent Corcoran show (the last an earlier but fine example) and his beautiful Venice study, "The Rialto," Arthur Carles' prize-winner, the fancy half-length of an erotic Oriental dancer, "Sarset," John McClure Hamilton's full-length seated, low-keyed, soft brown-toned "Portrait of My Mother," which if it recalls in pose and sentiment the famous Whistler of the same title—has individual charm and grace, the two landscapes of W. L. Lathrop—rich in color quality and poetry, the virile "Harbor—Winter Morning," of Jonas Lie, which should have been a prize-winner, the splendid landscape of Ernest Lawson, and the examples of Gardner Symons, Redfield (as always), Fred Wagner's virile winter dock and canal scenes, Theodore Butler's Monet-like landscapes, Daniel Garber's new departure, a strong and vital figure composition, "The Boys," and Joseph Pearson's Japanese decorative original figure work, "The Twins."

Not that there are not numerous other pictures which deserve mention as features but these stand out the most.

#### The Sculpture Display.

The sculpture display this year has no "star" piece, but an unusual number of small works which call for study. Mention has been made of the Academic decorative prize winning "Flower of the Alps" of Piccirilli, and Adolph Weinman's "Night" runs it closely for honors. Herbert Adams, Charles Grafty (a fine bust of the sculptor Bartlett), G. Donato, F. M. L. Tonetti, Paul Manship, Cecil Howard, (Afternoon of a Faun), Max Hoffman, G. Scarpitta, Edith Parsons, Mahonri Young, H. A. MacNeil, Karl H. Gruppe, S. Morani, Malvina Hoffman, Katherine Stetson, Bessie Potter Vonnoh, Chester Beach and Albert Laessle are all worthily represented. Mention must be made also of Mary Lowell Lloyd's beautiful decorative panels which are placed with the sculptures.

In this necessarily brief and hurried review of this large exhibition pictures and sculptures have been omitted which deserve mention but their painters and modelers must understand that it is impossible to notice every exhibit even with the best intentions. The reappearance of Elizabeth Sparhawk Jones (Philadelphia's woman Zorn), the remarkable "Philadelphia Night" of Breckenridge and Philip Hale's decorative "Morning Joy," for example, should have been noticed earlier in the review and are now only recalled at its close.

James B. Townsend.

#### Albert Rosenthal's Reception.

Albert Rosenthal, the Phila. portrait and figure painter, gave a reception following that at the Pa. Academy in that city Saturday evening last, to the artists of the N. Y. Salmagundi Club, and visiting and resident artist, art writers and others, at his handsome residence on Walnut St. The hundred or more guests enjoyed a bounteous collation and the opportunity to inspect the house and its art treasures which include a number of early English and American portraits of fine quality and some handsome old furniture and art objects. Mr. Rosenthal's gracious hospitality was much appreciated by his guests.

#### Annual Salmagundi Show and Auction.

The annual exhibition of small pictures by members of the Salmagundi Club, is now on in the clubhouse gallery at 14 W. 12 St., to the afternoon of Feb. 14, preceding the sale at auction on the evenings of Feb. 14-15-16 inclusive.

The paintings sent in by artist members for the sale, one-half of whose proceeds will go to the painters, and the other half to the Club Library Fund, number this year, 205. The general average of quality is higher than usual, and art lovers will find the display full of variety and charm. Naturally the subjects and treatment differ widely.

It is only possible in this short notice to mention a few of the more notable exhibits, which are as follows: "Back to the Old Home Port," by Henry B. Snell; "In June," by R. Sloan Bredin; "With Wind and Wave," by James G. Tyler; "The Woodland Pool," by Warren Davis; "Washington Arch after Rain," by Paul Cornoyer; "Melisande," by John Wenger; "Sylvan Dance," by Louis F. Berneker; "Memorial Tower, University of Pa." (watercolor), by Eugene Castello, and "The Dam," by Parker Mann.

(Continued on Page 3)



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#### Women Painters and Sculptors Show.

The National Association of Women Painters and Sculptors opened its twenty-sixth annual exhibition on Tuesday last at 10 East 43 St., to continue through Feb. 28. The 245 works are remarkably well hung and many difficulties in the way of lighting and wall hangings, necessary to cope with in a rented loft, have been cleverly overcome by the committees in charge. The show is an excellent one and probably the best yet given by the members of this organization.

Among the names given in the jury of selection are Elizabeth Watrous, Chairman; Florence Snell, Clara W. Parrish, Anne Goldwaite, Jane Peterson, Theresa Bernstein, May Fairchild, Zulma Steele, Mary Tannehill, Sara M. Green and Frances Grimes. The committee of awards were Harriet Frishmuth, Helen W. Phelps, Florence Snell and Martha Walter. The National Arts Club prize of \$100 for the best work in the exhibit was awarded to Cecilia Beaux for her dignified, well painted "Figure" decorative work. The Emmerson McMillin prize of \$100, offered for the best landscape was given to Esperanza Gabay for "The Ladies of Willow Brook Farm," a work full of movement, life and fine color. The second McMillin prize of \$50 for the best piece of sculpture went to Grace M. Johnson.

Some of the most noteworthy canvases in the display are Alice P. T. DeHass's "Afternoon, Gloucester Harbor," good in color and aptly chosen, and Elizabeth Watrous' "Her First Proposal" is a well composed work with a charm of sentiment. Martha Walter sends a typically good work, "Children of the Beach," broadly painted with her usual individuality. Harriette Bowdoin's "The Bridge" is a delightful bit of color and Elizabeth Hardenbergh's "Wall Flowers" is a well thought-out composition. Charlotte Coman is represented by "Path to the Village" in her usual vein. Edith Penman's "Cameos" is worthy of her reputation. Alice Schille has two of her interesting children compositions, full of the charm always typical of her work. Gertrude Fiske's "Job's Tears" is lovely in color and good in expression and composition. Anne Crane's "Houses on the Hilltop" is one of the strongest pictures in the show.

"Yesterday," by Alice Beard, is a high-keyed picturesque canvas, beautiful in color. "The Election Parade," by Theresa Bernstein is one of her best works, palpitates with life and is low in tone and rich in color. "A Sunlit Wood," by Alethea Platt is well named.

Susan Ketcham has painted a good work in "A Quiet Cove," and Hilda Belcher's "Young Ann" tender in expression and delicately handled is good. Clara T. MacChesney's "Lower Terrace" is worthy of her able brush. It is good in color and interesting in composition.

Among the sculptors showing good work are Annetta St. Gaudens, Sara Morris Greene, Frances Grimes, Gertrude Whitney (Mrs. Harry Payne) and Irene Brown. The miniaturists exhibiting are Martha W. Baxter, Mabel Welsh, Lydia Longacre, Bertha Carew, Theodora Larsh, Stella Mark and Sarah Hazzard.

THE art of the Chinese master Craftsman is shown at its best in the collections of Antique Chinese porcelain, exquisite carvings of jade, coral, amethyst, carnelian, rock crystal, agate, aquamarine, cinnabar lacquer objects, antique hangings, brocades and velvets, finely carved and gold lacquered wood interiors, etc., now on exhibition.

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#### Works by Pissarro.

The remarkable prices obtained for the works of Monet in a recent combination picture sale held by the American Art Association in the Plaza Ballroom, has directed the attention of the art world more than ever, not only to the great appreciation in value during recent years, but to the intrinsic artistic worth of the work of the so-called French "Impressionist Painters," who are too frequently erroneously all classed as members of the Giverny school. While Monet and several younger artists who were or are his pupils and followers and paint under his influence, constitute this school, there are other leading Impressionists, notably Pissarro and Sisley, who, while not of the school, paint in the same general manner. The exhibition of some 23 examples of Pissarro, an older man than Monet, now at the Durand-Ruel Galleries, 12 E. 57 St., through Feb. 17, is especially timely, therefore, after the recent Monet "boom."

A "pleinairist" of the "pleinairists," a master of the translation of sunlight, Camille Pissarro, although born in 1830, ten years before Monet, and who only died in 1903, has been so little known, until recent years, to American art-lovers that his name does not even appear in such books of reference as Clement and Hutton's "Artists of the XIX century," published in 1883, nor in the American encyclopedia, and yet his work was known in France as early as 1855, and the senior M. Durand-Ruel began to purchase examples of this work over 40 years ago.

#### Recent Americans at Ralston's.

That a small exhibition of carefully chosen pictures of superior quality is often more interesting and instructive than a large display, which must necessarily contain inferior examples to lower the general average, is well proven by a study of the showing now made at the Ralston Gallery, 567 Fifth Ave., through Feb. 17, 16 modern American oils, selected by the artists themselves on invitation of the gallery.

There is not an inferior canvas shown, and all are new from the painters' easels. It is really difficult to note any one work as superior to its fellows, but perhaps the visitor, conversant with the work of the painters represented, will, with the writer, especially note Birge Harrison's large delicious gray and brown tonal "Beach at Moonlight," the best work from his poetic brush seen in many a day; Colin Campbell Cooper's large and sunny view of a French town "Somewhere in France," a splendid work, strongly composed and painted with feeling; Oalf Brauner's "Summer Day," a most joyous colorful rendition of rocks and sea with a strong human figure note; Edward Gay's rich, deep, colorful "Meadow in Blossom," Charles P. Gruppe's "Delft-Holland," full of quality; Jonas Lie's quiet, truthful "Summer Cove," Paul King's tonal "Winter," Parker Newton's virile rich "Great Head, Mt. Desert"; George Obersteuffer's appreciative truthful and strong "Porte St. Denis, Paris," and Gardner Symons' sunlit "Winding Hillroads—Winter."



THE TWINS

Joseph Pearson, Jr.

Winner Beck gold medal 112th Pa. Academy Exhibition

ago. So long does it take for an artist even of such ability as Pissarro, to come into his own.

The present little display of 23 canvases gives an excellent idea of the range of Pissarro's subjects, and runs the gamut of his artistic development and the soft-tinted grey walls of the handsome Durand-Ruel gallery, well throw out the delicate delicious color and the cheery sunlight of most of the works. The display is essentially joyous and full of light and color. Especially notable are the "Setting Sun over Snowfields" (No. 2), the "Stone Bridge at Rouen" and the "Unloading Wood at Rouen." Pissarro loved best to paint the Seine at Rouen and Pontoise, and the scenes along its banks, the washerwomen and the long vistas of the stream, winter mornings and evenings, on snow-covered fields, and city squares and gardens with now and then, flower-pieces. All these subjects are represented in the present display and all are painted with that keen appreciation of nature and that love of sun and air which distinguished the fine old Frenchman.

#### Murals at Ferargil Gallery.

Mural paintings and decorations, harmonizing with architectural design, by Alden Twachtman, H. L. Hoffman, Charles S. Chapman, C. Livingston Bull, Charles Rosen, Edmund Greacen and Ettore Caser are on exhibition at the Ferargil Gallery, 24 E. 49 St.

Of interest is the group of deep sea pictures with mermaids disporting, and forms of animal life, by H. L. Hoffman, who has invaded a new field with considerable success. The paintings of animals by C. Livingston Bull are decorative, and a small winter scene by Charles Rosen has much merit.

#### Stage Models and Designs at Arden Gallery.

Following the recent exhibition of prints and manuscripts of early American theatrical costumes and stage models and designs at the N. Y. Public Library, the Arden Galleries have carried the exhibition much further by showing a collection of stage models and gowns worn by well-known actors and actresses, from Booth and Barrett to within five years ago. Photographs, sketches and letters date back as far as 1874.

An interesting feature of the display is "The Prince of Parthia," by Thomas Godfrey, the first American play ever written by an American author, dated April 24, 1767. It comes from the collection of Mr. Harold G. Henderson, as also a scrap book of old letters to Frank Mayo from Booth, Barrett, Davenport, Crane, etc., and letters from Clyde Fitch and Mark Twain. There are articles of apparel worn by Charlotte Cushman, Lester Wallack, Mrs. John Gilbert, Thomas Jefferson, E. H. Sothern, Richard Mansfield, Amelia Bingham and Maude Adams.

The small stage models are most interesting. That of the John Street Theatre, the first American theatre, shows the stage set for "The Contrast," by Royal Tyler, 1787, from the collection of Mr. William H. Adams. An act of "Robin Hood" is shown and two acts of "As You Like It," designed by Mr. Frank Platzter, are among the display of stage settings.

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#### A Hawthorne Loan Exhibiting.

Charles W. Hawthorne, pupil of William M. Chase, one of the leaders of American figure painting and art load of Providentown, on the tip of Cape Cod, Mass., is holding a loan exhibition of 15 of his best known works at the Macbeth Galleries, 450 Fifth Ave., through February. A simple but beautifully printed and illustrated catalog has an appreciation of the artist by Duncan Phillips, to be published in the March issue of the International Studios, which is on sale during the exhibitions at a modest sum, for the benefit of the Red Cross, and which should be preserved by every lover and admirer of the man's works.

Although Hawthorne first came into general notice only as recently as 15 years ago, it seems almost too late a day to attempt to give an estimate of his work or to describe his best known pictures, so rapidly has he won deserved reputation. His promise and his poetic feeling were recognized by the present writer in 1900, but it was only after his return from Italy where he made a close study of Italian art, some seven years ago, that this promise has become really a fulfillment. Then came his first visit to Cape Cod and his discovery there of the Portuguese maidens with the wistful eyes, who gave him the inspiration (he was still under the spell of Giorgione and Titian) for the man's modern madonnas he has given to an admiring art public. Possessed of a rich color palette and unusual poetic sentiment and fancy, the appeal of Hawthorne's modern madonnas can be easily understood.

But there are some critics and art-lovers, who, while they have admired these madonnas, have felt that the man was painting too many and have expressed their fear that a certain morbidity was creeping into these subjects. To these may be pointed out the artist's virile portrayals of the Cape Cod fishermen with their baskets of shining fish, and the splendid bravura handling of the same in high-color keys. Witness also the charming glowing nude of a young girl in the last Winter Academy, now in the Phila. Academy annual, a marvel of delicate, brilliant light and color. These works show that the man is versatile and are a good foil to his perhaps too sentimental madonnas.

The present display includes the well-known "Adoration," loaned by the St. Louis Museum and reproduced in the ART NEWS last week, "The Mother and Child" from the Syracuse Museum, and "The Mother" from the Boston Museum, "The Fisherman and Daughter," loaned by Mr. W. S. Pardee, the "Refining Oil," from the Detroit Museum, and "The Sewing Girl," lent by Mr. George W. Burdick. It is not necessary to describe these works for their study will emphasize to the art-lover the unusual range and beauty of Mr. Hawthorne's art.

J. B. T.

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## EXHIBITIONS NOW ON.

(Continued from Page 3)

## Early Americans in Brooklyn.

The exhibition of works by early American artists now on at the Brooklyn Museum, an advance notice of which was made last week, is well worth the journey to the windswept heights of the Eastern Parkway.

While the 140 examples of such painters as Stuart, Copley, Sully, Waldo, Jarvis, Inman, Neagley, Blackburn, Symbert, Feké, Birch, Earl, Vanderlyn, Trumbull, the Peales, and others by lesser and some unknown painters, are fairly representative, there are many gaps which ought to have been filled and it cannot be said that the display as a whole is as important as had been anticipated. One misses examples of Washington Allston, Jouett, and other portraitists and landscapists, and there are few really important works. The Stuarts include one of the Landownes, and the fine bust presentation of "Col. William Stephens Smith" only rediscovered two years ago, and now owned by Mr. Herbert Pratt. Among the Sullys are a beautiful bust portrait of a young woman, with a pink bodice, as good as a Lawrence, and another curious early portrait of a young woman standing full length with a cello. The supposed earliest picture painted in America, a "Last Supper," by the Swede Hesselius, found in an old church in Maryland is not a great work but is full of interest.

Without a catalog, it is not possible to notice the display more at length, but when this need is supplied by the illustrated handsome Catalog de Luxe, soon to appear, further notice will be given.

Two rooms furnished in Colonial style add to the interest of the display.

## Art at Women's University Club.

A small exhibition of oils and etchings by Childe Hassam, of oils by Gifford and Reynolds Beal, and sculpture by Sara Morris Greene, is now on at the Women's University Club, 106 East 52 St., to Mar. 1. The nine etchings shown by Childe Hassam deserve special mention, as also his oil, "The Beryl Pool", a study of vivid blue and green rocks and sea with a typical stiff wooden female nude seated on a blue rock and gazing at the sea. In "The Little June Idylls", the artist is happy as ever in his color effects, the blues and greens of the forest scene forming a charming background for the two nymphs disporting themselves among the trees. Another oil, "Young Girl in a Greek Dress", is only a fair example of his style.

Gifford and Reynolds Beal show five oils, rather too hot in color, but well composed, as always.

The sculpture exhibit, by Sara Morris Greene, is decidedly interesting. Her "Britany Peasants", "Petite Gourmande", "Dance in Bacchante", and above all, "Pan", designed for a mountain and on which Henry Van Dyke has written a poem, are excellent. An admirable bust of the well known American poet is perhaps the best work shown.

## CRITICS VS. ARTISTS JURIES.

The old question of art juries is again to the fore, with the announcement of the "No jury, no prizes" motto of the new Independent Artists Society. The studios are discussing the matter and referring to the recent rather abortive attempt of the American Watercolor Society to obtain a result that would be satisfactory to its exhibitors, in the award of the one Hudnut prize, at its current annual display at the National Arts Club, through a jury of local art critics and writers.

It is reported that not only was the award of the Hudnut prize surprising to the exhibitors in the display and artists in general, but to the donor, and it is further reported that Mr. Hudnut has expressed his unwillingness to continue his prize offer, as a result of its award by the newspaper jury.

Whether this be true or not, and while the secrets of the jury room should not, by custom, be disclosed, the fact remains that art critics and writers did not prove themselves superior to the artist jurors whose awards they so frequently and harshly criticize in the press.

To be sure there were only five dailies and one weekly art journal represented when the jury met last week to decide upon the prize, and one of the jurors voting, did so after he had declined to serve as a non-believer in art juries, to break a seeming tie. But the result was the same and a picture which the majority of artists and exhibitors do not consider in the prize class bore off the prize.

So the local jury of critics and writers did not succeed any better than the artists' jury, whose award of the chief prize at the recent Corcoran show in Washington, to Arthur B. Davies, they and their fellows so harshly criticized.

## French Art at Modern Gallery.

An exhibition of works by three celebrated French "Modernists," is on at the Modern Gallery, 500 Fifth Ave., to Feb. 28, where Honoré Daumier, Constantin Guys, and Henri de Toulouse-Lautrec, the precursors of the modern movement in art, are represented by 34 oils, watercolors and wash drawings. These artists certainly had the courage of their opinions, and if their realism startles by its unloveliness, yet one has to concede the power and sincerity patent in their work.

In the well known "Amateurs," the "Third-class Wagon," both oils, and in a watercolor also entitled the "Third-class Wagon," Daumier is at his best. The also well known clever pen and ink sketch, "A Judge," shows his keen humorous vein.

Constantin Guys, of whom Baudelaire said that "curiosity must be considered as the point of departure of his genius," is represented by four wash drawings, all good examples of his talent, often bizarre and violent but, as Baudelaire also said, "full of the exhilarating taste of the wine of life." More intensely modern, one might say, "extremist," is the work of Toulouse-Lautrec, but there again one must recognize the sincerity and power underlying the excessive and bizarre effects in his work.

## Color Prints at Kennedy's.

Color prints by English and French artists are on view at the galleries of Kennedy & Co., 613 Fifth Avenue. Of interest in the display are the "Palais Royal Garden," by Debucourt, after himself; a distinctive portrait of Dr. Nathaniel Spens, by Benzo, after Raeburn, with dedication to "The Royal Company of Archers," "Idleness," by C. Knight after Morland; and "Girl and Kitten," by Bartolozzi, after Reynolds. An exhibition of naval prints will be announced soon.

## CHICAGO.

In many respects this year's "Exhibition of Work by Artists of Chicago and Vicinity" has an interest which should extend beyond "Chicago and Vicinity." For instance, it ought to interest New York that our show this year has brought to the fore three more painters ripe for a removal of their studios to the Eastern metropolis. This is not a pleasing reflection for Chicagoans to make, but it is true, nevertheless, and probably will remain true for some years to come. We have seen too many go the same way: Karl Anderson, Frederic Bartlett, Louis Betts and a number of lesser artists, but no less successful painters as, for instance, Goldbeck.

The three new candidates for Metropolitan honors are Walter Ufer, Victor Higgins and Miss Grace Ravlin. There is, however, one consolation for Chicagoans who are optimistic in regard to the city's art future, which lies in the fact that Chicago is beginning to recognize merit. Two of the above-mentioned received prizes and sold pictures the very day of the opening of the galleries.

Walter Ufer received the first prize (Frank Logan Prize of \$500) and Victor Higgins the second (Frank Logan Prize of \$200). Both these men, as well as Grace Ravlin, have been painting down in New Mexico, Texas and Arizona, and it is interesting to note how the same subject has inspired these three, each one of them an accomplished painter, in different ways. Ufer is the most direct in his vision. He is a realist and naturalist and paints the life before him as it presents itself to his eye. He projects nothing personal into his vision of things. Victor Higgins shows a fine and quiet decorative feeling in his pictures, even in his landscapes, which are selected from that very point of view. In Grace Ravlin's scenes of Indians dancing, this decorative color sense is combined with a clever and "snappy" impressionistic interpretation of movement.

Reflections based on more local interest, and not all of them pleasant ones, are not lacking, either. There is, for instance, the disturbing fact that among the 338 canvases there is, with the exception of a landscape by Allen Philbrick, not a single one by an instructor of the Art Institute school which could aspire to favorable mention, although the faculty is numerically well represented. This makes the recent failure to secure Hawthorne as an instructor in the Institute school all the more deplorable. The honor and reputation of the school is saved in the sculpture department, where Albin Polasek received the well-deserved prize.

Turning to the pictures which by golden tags are recognizable as having been painted by members of the jury of award, and as such were not in competition for prizes, the realization that such precautionary indication was quite unnecessary is another deplorable observation. While among that group Charles Francis Brown and Oliver Dennet Grover show some nice landscapes, even they cannot compare in vigor and appeal to the work of many a new-comer. The case of Ralph Clarkson, both instructor in the school and member of the jury, is particularly sad. His portrait of Prof. Wallace Heckman of the University of Chicago is the worst among a none too good representation of that field of painting.

But the reflection which turns even the most severe critics into optimists is the large number of young painters whose work gives good promise. Among these one notes Martin Hennings, Edna Sterchi and Charles Lesaar (landscape and portraits), Frederic Grant, William Owen, Elizabeth Taylor, Beatrice Levy, Hermon More and Laura van Pappelendam (landscapes), Hermine Stellar and Allan Swisher (portraits).

Next week I will send further reflections and a more detailed discussion of the various painters and their work.

Edward Watts Russell.

## Memorial Exhibits at Milwaukee.

Memorial exhibitions of the art of Helen Farnsworth Mears and John W. Alexander, and paintings by the New Hope (Pa.) group of artists form an interesting display of modern American paintings and sculpture now on at the Milwaukee Institute.

Forewords to the catalog, have been written by Mr. W. H. B. Nelson on Helen Farnsworth Mears; by Mr. Charles H. Caffin, who also pays a tribute to Miss Mears, and Mr. Harrison S. Morris, who has a friendly word to say of the New Hope group.

In the Helen F. Mears exhibit are the "Fountain of Life", "Boy with Butterfly" (this figure begun a fortnight before her death), portrait of Edward A. MacDowell, and Aphrodite (head), lent by Mr. Frank Purdy, of New York.

The Alexander group includes the artist's portrait of Walt Whitman, (lent by the Metropolitan Museum), "Memories", (lent by Mrs. John W. Alexander), and his "Isabella.

## CHARCOAL CLUB'S ANNUAL SHOW.

Baltimore, Md., Feb. 8.

Nearly 200 oils are included in the Charcoal Club's eighth annual exhibition of contemporary American art, now on at the Peabody Gallery. A small collection of sculpture is also shown.

These shows are growing in importance each year and the present is the strongest yet made. A large number of the exhibits were in the recent Corcoran Biennial at Washington, notably George Luks' "Wrestlers," Hawthorne's "Wine Drinkers," and Sargent Kendall's "Statuette."

Henri's "Young Girl" a beautiful nude, is well placed and his delightful "Irish Boy" is also shown.

Groll's big still life, a decorative arrangement of iris and some other things, is attracting much attention, as is Rockwell Kent's tragic frieze "Burial of a Young Man." Redfield's "Winter" at Center Bridge" is on the line in the big room and his "Spring Freshet" adds much to another wall. Philip Hale's "Portrait of a Spanish Woman," Potthast's "Bathing Hour," Carles' "Actress as Cleopatra," Gari Melchers' "Easter Sunday" and "The Hermit," Jonas Lie's "At the Docks," Nordell's "Renée with Fan," Ambrose Webster's "Pride of India" and "Old House, Bermuda," Borie's "Nude Figure," Arthur Davies' "Return to the Sea," William H. K. Yarrow's "Nude," Alden Weir's "Nocturn, Plaza," and Molarsky's "Dancer in Period Costume" are all familiar.

Putnam Brinley's "Peonies" is the best decorative canvas and Ritschel's "Foot of the Cliffs" the best marine.

## Good Work by Local Artists.

The laurels for the best work by a Baltimorean go to Erik Haupt for his splendid double portrait of the little daughters of Dr. Fisher, a work of pronounced charm.

Other good things by local painters are Alice W. Ball's "Deserted Manor" and "The French Window," two landscapes by Chas. H. Walther, two flower pieces by Everett Bryant, Camelia Whitehurst's "Difficult Stitch" and portrait of Morris Whitehurst, both delightful studies of children.

Griffith Coale's "Herself" is a striking portrait of his wife, a brilliant but rather hard performance, Ruth Anderson sends a winter scene and a figure piece, both of much merit; Thomas C. Corner has two portraits, one of a young man especially good; S. Edwin Whiteman is represented by two capital landscapes; Clark S. Marshall's two canvases are lovely in color and have poetic appeal; L. W. Neilson Ford's two still lifes are strong in color and well arranged.

Other exhibits worthy of special note are Richard Blossom Farley's "Barnegat Beach," Stanley M. Arthur's "Road Across the Mountains" and "Ebbing Tide"; D. Garber's "Summertime" and "Morning Mist," Nancy Ferguson's "Busy Thoroughfare," Nelson Seyffert's "After the Storm," Breckinridge's "Old China," Fred Wagner's "From the Elevated," Martha Walte's "White Group on the Beach," Alice Stoddard's "Ethel May," Durand Felter's "Moonlight, October," W. W. Gilchrist's "Little Mother," Charles M. Young's "Spring Interlude," Will Robinson's "Blue and Gold" and John Da Costa's "Dolly." Two "decorative" works by H. Lyman Sayen are clamorously displayed. W. W. B.

Among recent accession to the St. Louis Museum are paintings by Van Goyen, Pissarro, Sisley and Gari Melchers. The "Dordrecht in Winter," by Van Goyen was formerly in the collection of Prince Demidoff at San Donato. "The Lourve, Morning," is by Pissarro, and other works are "The Seine at Moret," by Sisley, and "Vespers," by Gari Melchers.

## Art Works and False Prices.

"In its latest issue the AMERICAN ART NEWS deprecates the giving out of false prices paid for pictures and objects of art at recent sales in New York; it declares that some of the prices reported to be paid for paintings are manifestly so beyond all reason, in the judgment of those who know picture values, that there can be no other conclusion than that these prices are fictitious.

"This conclusion seems just since it is collectors who are buying art objects in most instances, and any purchasers who are newly entered on the forming of an art collection should be amply protected by the business integrity reputed to the agents by whom the sales are made. It is a bad thing for our growing art market to have exaggerated price stories current about it, for this will not serve to increase confidence among buyers, or among foreign sellers, who are now seeking this market in large numbers and with most desirable art objects. Moreover, this sort of falsification of fact, in regard to matters of which the general public has insufficient knowledge to protect itself against accepting extravagances as facts, mitigates against that public's interests and personal attention to art matters." Rochester (N. Y.) Post Ex.



## LONDON LETTER.

London, Feb. 1, 1917.

Another Industrial Fair is to be held early this year at the Victoria and Albert Museum, one of the comparatively few buildings available in town for the housing of an enterprise on so large a scale. While on the one hand a section of the public is emphatic in its approval of the utilization of the museum for practical purposes, there is another, loud-voiced in denunciation of the short sightedness which allows the safety of priceless and irreplaceable works of art to be endangered through the erection of flimsy stalls of inflammable matchboarding, and the inevitable litter of straw and packing material particularly susceptible to ignition. It is impossible to please all parties and I think that we may take it for granted that every possible precaution against so disastrous an occurrence as an outbreak of fire at South Kensington will be rigorously taken. It will be interesting to see what this Fair brings forth in the way of art and inventiveness, at a time when all industry is hampered by lack of labor and of facilities for production of every kind.

## Fine Arts Club Exhibition.

The Burlington Fine Arts Club is at present devoting its room to an exhibition of the drawings collected by the late Herbert Horne, with special reference to the work of Alexander Cozens. Mr. Horne, it will be remembered, died not long ago in Florence, where he had lived for many years making an especial study of Botticelli and producing an exhaustive work on that artist which far excels any other treatise on the great Florentine yet written. The drawings now to be seen in Savile Row were brought together by the critic before he forsook London for Florence, and were disposed of by him to Mr. Edward Marsh, as soon as he decided upon taking that step. It is doubtful whether the elder Cozens has ever been sufficiently appreciated, but this comprehensive exhibition should do much towards establishing his pre-eminence as a landscape painter of a certain type, for one might go far before discovering another artist of equal breadth combined with similar delicacy and beauty of detail. At the present time when the general feeling is for strong effects, for splashes of color, for draughtsmanship which makes up for its defects by its daring, the exquisite art of this romantic painter, acts in a highly salutary manner, recalling one to different ideals and even to a more fastidious judgment. It is interesting to turn from the work of the father to that of the son, John Cozens, who seems to have developed and further evolved every exquisite quality which is to be found in his parent's drawings, and who so impressed the landscape painters of his own time that more than one, frankly modelling his style upon that of Cozens, later attained a height which the latter scarcely reached. Girtins, Wilsons and Romneys also find a place in this exhibition and there is, in addition, a very fine display of XVIII century furniture.

## Old Masters Prices Advance.

It is noticeable that a steady advance is being made in regard to the prices given for what may be called the "secondary" Old Masters, painters whose work was held in but little esteem so long as examples of the finer sort still found their way into the open market. But now that the latter daily become rarer, quite unprecedented sums are being given for the lesser artists, such as, for instance, De Troy, a lady's portrait by this painter fetching at Christie's shortly before Christmas as much as 750 gns., although in the latter part of the XIX century, 42 gns. was all that it was considered worth. So, too, "speculative" pictures bearing attributions that are recognized as having their basis in hope rather than in knowledge bring in quite surprisingly high sums, as in the case of the 600 gns. given on the same day for a panel attributed to Rembrandt. Collectors would do well to watch with care the comparatively little known masters, whose works are acquired from time to time for public museums and galleries, for this usually heralds a rise in the price of works by such artists, the public liking to have the moral support of public bodies in regard to their purchases.

## Good Sale Prices.

The sale season of 1916 has perhaps been chiefly remarkable for the growth of a new type of buyer, largely recruited from the ranks of those suddenly become rich in connection with various industries pertaining to the War. Good water-colors have found especial favor in the eyes of this particular class of bidder, the majority relying on their individual taste rather than on that of expert advisers. The most sensational sale of the season was that of the Murillo Holy Family for 6,200 gns., while the purchaser of Landseer's "Monarch of the Glen" by Sir Thomas Dewar at the Barratt Sale for 5,200 gns. considerably exceeded expectations. Despite the exigencies of the time, prices have on the whole been extremely satisfactory. L. G.-S.

## BOSTON.

The Sargent show at the Copley Gallery is making financial history for the American Ambulance Hospital in Paris, for, following the record attendance on the opening night (at \$5.00 a head) there has been a record daily attendance at 50 cents each. Then, too, costly tea poured by local ladies of "high rank" on Wednesday and Saturday afternoons has heightened the "society" atmosphere of the exhibition and proved a magnet for the curious "outsider." Two contrasting works among the portraits are seen in the likeness of Mr. Joseph H. Choate and in that of Miss Marion Sprague, a very young girl—the antipodes in years of Mr. Choate.

At the Vose Gallery, George Elmer Browne, erstwhile of Provincetown, has a jolly and vigorous show. Trawlers, open boats with motor attachments, fishermen in khaki and oilskins, bright sunlight, busy little blue waves, the tang of the sea—one can almost smell it!—the hurry and bustle of the busy harbor, all are found in the big water colors and oils. Mr. Browne's versatility is also shown in his landscapes, which he paints with facility and charm.

## PHILADELPHIA.

The art event of last week, of course, was the opening of the 112th annual exhibition at the Pa. Academy on Saturday. Many important works invited from the Corcoran Exhibition and the Winter Academy in N. Y., add to the Academy's offering, as well as a notable list of local contributions not previously exhibited. Nine different prizes and medals have been awarded and a number of pictures by the younger artists will be eligible for purchase from the income of the Lambert fund.

As a sort of a finale to the private view, Mr. Albert Rosenthal issued cards for a reunion of the members of the Salmagundi Club and the visiting artists on Saturday evening, followed by a supper at his studio, 1722 Walnut Street, and on the Friday evening preceding the opening of the exhibition, Dr. Christian Brinton delivered an illustrated lecture on "Manet and Impressionism" before the Academy Fellowship.

The Phila. School of Miniature Painting has resumed its sessions at its permanent quarters, 1710 Chestnut Street under the management of Miss A. Margaretta Arch-

## PARIS LETTER.

Paris, Feb. 1, 1917.

A movement of a somewhat novel nature, as things go in this modern world, is to be noted in one of the private schools of painting here, in which anti-academic ideas have considerable sway. The students are encouraged to collaborate as much as possible, where collaboration seems desirable and as likely to produce unconventional results of some certain value. This is really a revival of the artistic confraternity of the Middle Ages. It was the generous, trustful collaboration of artists and skilled artisans unknown to fame that produced the cathedrals and many of the frescoes and stained windows with which they were adorned. But the students of this Paris school are not expected to hide their light under the bushel of anonymity, and so very often two, three and even four names are signed to each of the pictures that they produce. Such of their work as has been exhibited has consisted most largely, thus far, of decorative canvases which are in a very high degree interesting.

It is easily conceivable that this close association in artistic production may inure to the benefit of each of the students engaged in it, provided it is not carried too far. They certainly obtain a more intimate understanding of each other's visual grasp, conceptions of color, form and expression, and feeling for harmony, light, shade and tonal contrast. Faculties that might be backward may thus be more quickly developed. Maurice Denys, the well-known painter, is at the head of the school, and he takes especial pains to guard against the too great mutual merging of individualities. Separate and independent work by all the pupils is insisted upon, and a part of the great interest of the method is the comparison of what they do alone and what they do while collaborating.

## Possible Loss of Paris Bridges.

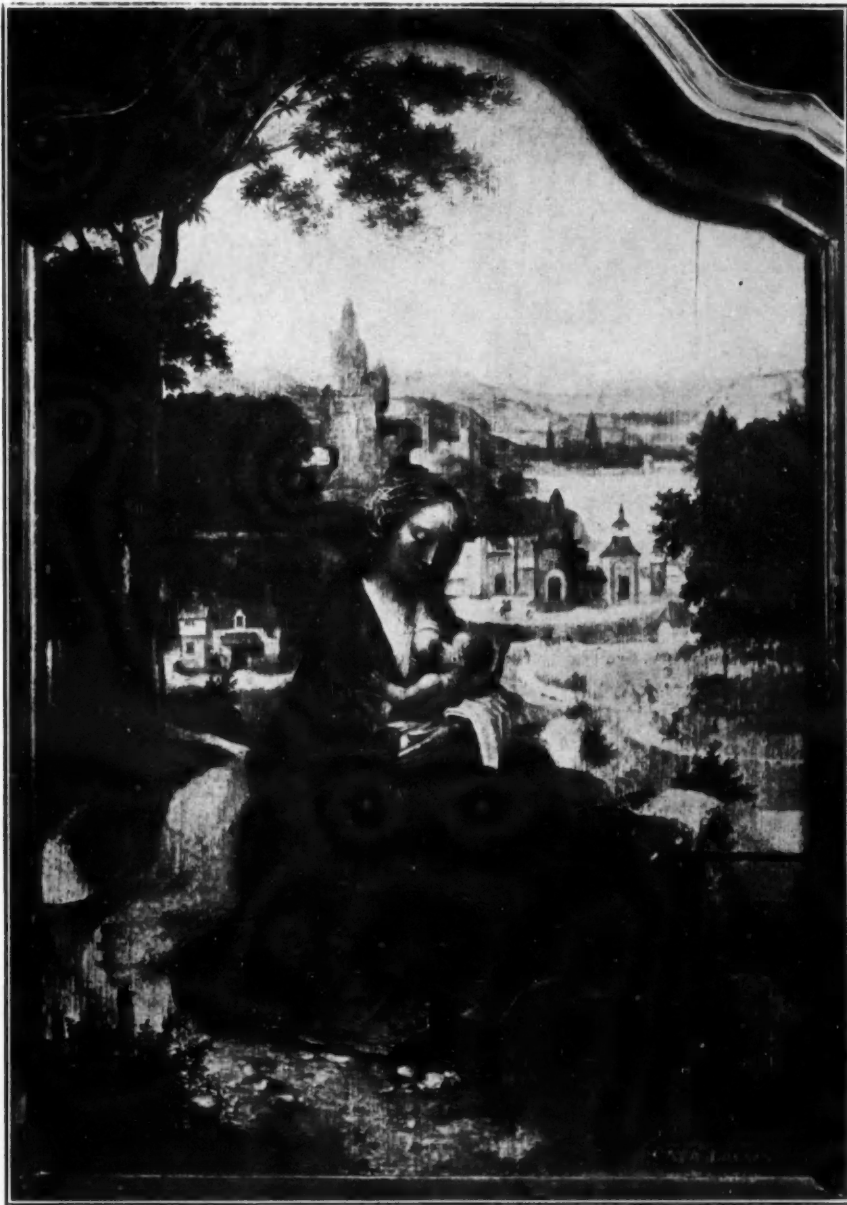
Paris is threatened with a coal famine on account of the rise of the Seine and the oft-repeated proposal to cut some of her artistic bridges is again revived. The danger of this menace being carried out can hardly be extremely serious, else the protest that is raised against it would be louder. Still the necessity of war (the primary cause of the dearth) would be an unanswerable justification. It does not seem that the Pont Royal, the Pont Neuf and the Pont Marie will need in any event to be mutilated. Those fine monuments of 16th and 17th century architecture ought to be protected by all possible means. There seems to be more danger that Toulouse will lose its own Pont Neuf on the Garonne. The tremendous risings of the river have often threatened the city with ruin, and the destruction of the bridge, which backs up the water, has been definitely planned by the general government. There are few bridges in the world which are comparable in majesty and extensive view to this one.

## Post-Bellum War Monument.

There are already ambitious projects for a magnificent monument in Paris of the expected triumph of the allies in the war. The idea which has attracted the most attention was evolved by Henri Welschinger, a member of the Institute of France. On the Place du Trône, at the extreme eastern end of Paris, are what are known as the columns of Charlemagne and Philippe-Auguste. They are imposing and truly symbolical of the elder monarchical age. There was to have been erected between them, long ago, a triumphal arch, commemorative of the glories of Louis XIV and his armies. This spot should bear instead, says M. Welschinger, a great arch dedicated "To the Glories of the Armies of the Republic of France and her Allies, in the War of 1914-17." It should be adorned with statues of the typical combatants in all branches of the armies and with bas-reliefs illustrating the critical battles, such as those of the Marne, the Argonne, Dixmude, Ypres, Verdun, the Somme, etc. All of which again—

## Cathedral Mass for Hero-Artists.

The important part which art is playing in the moral life of the French nation cannot be overlooked by any honest observer. A high mass in memory of the artist-soldiers of France and the allied countries who have fallen in battle was recently celebrated in the cathedral of Notre Dame, with the Cardinal Archbishop, Mgr. Amette, enthroned, and the Bishops of Amiens, Chalons-sur-Marne, St. Dié (a place conspicuous in the final desperate campaign of the great Napoleon in 1814) and Verdun officiating; and a member of the Institute of France presiding at one of the great organs. Nothing more keenly affecting than this service could be imagined. In the vast throng of assistants were scores of persons of eminence in art and letters and statesmanship, and thousands of men and women in deepest mourning for the slain. Most appropriately the noble and patriotic sermon was preached by the Bishop of Orléans, the first city delivered by Joan of Arc, the incarnated type of French heroism and love of country. Briggs Davenport.



VIRGIN AND CHILD  
Gerard David

At Emil Pares Gallery.

His "White Birch" and the big marine, "Life of the Sea," with its rocks and water, are very much alive.

Harold Warren's watercolors, exhibited in the front room of the Copley Gallery, quiet, deliberate works, also have a message of their own—a rebuke to hasty, meretricious and tawdry painting. Among the best of these are "Frenchman's Bay From Islesford," "The Simplan Road," and "Bass River, Cape Cod."

Artistic Boston has been having chills and fever over the rumor that New York is to have a gigantic picture show, "without jury and without prizes!" To some this simply means chaos and anarchy—the "twilight of the gods." And yet Boston has been looking numbly and forlornly for some organization to give all her local painters a yearly chance to show their wares. The millennium is still far away!

Meanwhile, the Boston Art Club, following a laudable custom practiced by the conservatives, is having a memorial exhibition of the works of a deceased member, Melbourne H. Hardwick. A man's work never seems so important as it does after he is dead! Perhaps the illustrious Sargent is one of the shining exceptions. His exhibition at the Copley Gallery (closed last week) netted several thousands to the American Hospital in Paris. John Doe.

ambault. Work representing the school is on view in the exhibition of the Washington Watercolor Club which opened that week in the Hemicycle of the Corcoran Art Gallery. The classified list of subscribing members of the Philadelphia Art Alliance has appeared in the prospectus recently issued, twenty-five being life members at \$1,000 each and eight-five contributing members at \$200 each.

A series of "Long Table Luncheons" are being given on Thursdays at the Bellevue Stratford, to which persons prominent in musical and art circles are invited for the purpose of setting forth the objects of the proposed institution, presided over by Mrs. W. Yorke Stevenson, the efficient secretary. Mr. W. Frank Purdy, president of the Art Alliance of America addressed the guests at one of these meetings on the subject of the "Correlation of Music and the Fine Arts." Mrs. Leopold Stokowski spoke of the "Correlation of Music and the Fine Arts." Mr. Samuel S. Fleisher, of the "Advantages of the Alliance to Art Students," and Mr. Clarence Harper on the subject of the financing of the project. Mrs. Imogen Oakley and Mrs. L. Webster Fox are in charge of the arrangements.

The annual color exhibition by the members of the Plastic Club is now on. Eugene Castello.



## WASHINGTON.

The twenty-first annual exhibition of the Washington Watercolor Club is on to Feb. 15. This display is not confined to local artists, and ranks with the big annual exhibitions in N. Y. and Phila. The places of honor on the two main walls are occupied by a group of works by Lucien W. Powell and Edgar Nye. Mr. Powell is at his best in six strong, vivid interpretations of American national parks. There is no picture in the gallery more charming than Edgar Nye's "The Light Snow Fall," not the usual snow picture, but subtle, low-toned and poetic. Child Hassam is represented by six pictures; Felicia Howell by as many, and of rare cleverness and interest, among them "A Corner in Phila." and "Main Street, Gloucester." Hilda Belcher is at her best in a child picture, "Comfort." Elizabeth Sawtelle has a group of scenes in old Charleston, S. C. Jane Petersen shows "The Ghetto, New York," and Elihu Vedder "Fountain—Tiffany Estate." Leslie Jackson has "A Side Street, Gloucester."

Among others exhibiting are J. Pennell, C. P. Gruppe, E. Higgins, R. O. Chadeayne, E. Roth, Bertha E. Perrie and W. H. Holmes.

The Veerhoff Galleries are showing a large collection of war drawings in black and white and colored chalks by Louis Raemaekers.

At the Arts & Crafts Studio, Miss Dorothea Macomber of Boston is holding an exhibition of color portrait drawings. Simplicity marks the style of Miss Macomber's work, which always makes an appeal.

Washington learns with much satisfaction that the DuPont family wishes to present the Government a new and worthy monument to Admiral DuPont, to replace the present frightful statue now in DuPont Circle. Let it be hoped that is only the beginning of what relatives of other men whose fame is perpetuated in hideous statues here, may do in the future for the parks of Washington.

A rare opportunity is given until Mar. 5 at the National Gallery to see America's National Parks, as depicted by many of our strongest painters. One had grown accustomed to look for the grand Canyon painted by men of the old school (notably, Albert Bierstadt, and Thomas Moran). But a new vision of the west has dawned, and the long central gallery is adorned with canvases of great charm and brilliancy. One feels at last, to have gotten in touch with the great west. Here are the "Top of the Continent—Mt. McKinley, Alaska," by Sidney Laurence, William R. Leigh's "Grand Canyon," the bold and beautiful "Awakening of the Grand Canyon," by William Ritschel, "Laguna, New Mexico," by Albert Groll, "Yosemite National Park," by T. Hill, "From Rim to Rim," by Elliot Daingerfield, etc., etc. There are etchings, lithographs and drawings of Mt. Rainier National Park, Glacier National Park, Rocky Mountain National Park, by Pennell, Berger Sandzen, and others.

The first group exhibition at the Arts Club closed on Jan. 15. Those exhibiting were Sarah Munroe, Catherine Critcher, Alexis B. Many and Richard D. Engel. This exhibit was most interesting; the work shown was essentially along new lines, and vigorous and fresh in color.

The National Gallery is to be presented Mar. 6 next with a statue of Robert Emmet, a gift of the American citizens of Irish race in this country. There is something tragic in the romantic and picturesque interpretation of the young martyr, as seen in the work of the sculptor, Jerome Connor. Mr. Connor was born in Ireland, but has lived a number of years here, where he has his studio, and is a member of the Society of Washington Artists.

There is on an exhibition at the Arts Club to Feb. 15, of wood block prints, etchings, and color lithographs, to be loaned by the Library of Congress. All exhibitions held at the club are open to the public.

Miss Sarah C. Sweeney of N. Y., is here painting portraits, among them are presentments of Mrs. Robert Lansing, Justice McCoy, and Solicitor General Davis. Miss Sweeney will hold an exhibition of her work in a local gallery in late Feb. William H. Holmes' exhibition of oils and watercolors now on to Feb. 15 at the Moore Galleries is as usual, attracting visitors and purchasers.

Despite the fact that the paintings of the recent biennial exhibition at the Corcoran Gallery are removed from the walls of the building, the sales continue, six pictures having been disposed of this past week, namely: "Mountain Lake," by G. A. Moch; "Autumn Day," by Walter E. Baum; "The Water Front, St. Ives," by Henry B. Snell; "Winter in Weehawken," by Henry Reuter-dahl, "Silver Poplars," by Willard Metcalf, and a painting by Muendel. The sales to date, according to entry card prices, aggregate \$67,900. C. C. C.

The Albright Art Gallery of Buffalo now holds the much heralded Exhibition of Paintings by Zuloaga, through Feb. 26.

## PROVIDENCE.

An exhibition of portraits and sketches by Wm. C. Loring is now on at the Art Club. The walls are hung with regard for balance and rhythm, and the selected works shown are of unusual interest. Portraits of men predominate, and among a score of excellent examples are the presentments of Drs. G. Alder Blumer, and John W. Keefe, Prof. Courtney Langdon, and Mr. Stephen M. Pitman.

The work entitled "European Mother," is one filled with a persuasive beauty in a scheme of delicate greys. "Music in the Pendleton House" is agreeably composed, and a capital piece of finished painting.

"Circus" is a large brilliantly-colored canvas portraying a circus parade through city streets, a daring and successful experiment and is to be given to the Children's Ward of the R. I. Hospital. Mr. Loring shows only one landscape, but this well illustrates his good art.

Several sales have been made, including the Loring landscape mentioned and a poetical treatment of "Church Steps."

The artists' success is due to sincere and competent work and to an exceptional versatile and creative talent. His best work is undoubtedly in portraiture and figure compositions, but the single landscape shown is excellent and was sold on the opening day.

Among the portraits, those of Dr. G. Alder Bloomer, Prof. Courtney Langdon, S. Minot Pitman, and Dr. John W. Keefe are especially successful.

At the R. I. School of Design, a colorful and impressive exhibition has just opened, consisting of 23 oils by Miss Gertrude Fiske, one of the most promising of younger American painters. She adopts for the most part a very high key and introduces brilliant and unusual color combinations, which at times are decidedly attractive. A quieter note, almost of reticence, is occasionally seen in "Study in Black and White." "Sleeping Nude" is a large canvas with the outstretched figure, viewed as if from a balcony. The suggestion of a sleeping figure is well sustained and the brilliant color notes introduced in the accessories are happy touches. "In the Attic" is a simple composition with a standing figure in red cloak. "Ann Reading" is a conscientious work, free from the excessive use of color, which Miss Fiske sometimes introduces at the expense of the figure. This picture like the "Sleeping Nude" is admirable.

"The Saunterers" is an outdoor picture with a lofty wooden trestle over which saunterers are passing.

The Prov. Water Color Club will open its annual exhibition Feb. 20. The recently elected officers are: Percy F. Albee, Pres., Wm. H. Drury, Vice-President, Stacy Tolman, Sec'y., and Stowell B. Sherman, Treas. Sydney R. Burleigh, President of the Prov. Art Club, has been showing at his studio fifty delightful little sketches.

W. Alden Brown.

## INDIANAPOLIS.

The 32nd annual exhibition of paintings and bronzes at the John Herron Institute closed this week. It was an unusually successful display and was made up of 67 oils, 53 bronzes and some 27 medals.

The majority of the pictures had been previously shown in the larger cities, but those selected by the management were, with few exceptions, thoroughly representative. Among those best represented were Hugo Ballin, Gifford Beal, Frank W. Benson, C. Bittering, E. L. Blumenschein, Morgan Colt, Paul Cornoyer, Arthur Crisp, A. B. Davies, C. W. Eaton, Gertrude Fiske, D. Garber, Birge Harrison, C. W. Hawthorne, R. Henri, W. Irvine, F. C. Jones, L. Croll, L. Kronberg, E. Lawson, O. L. Linde, G. Luks, L. H. Meakin, Violet Oakley, I. G. Olinsky, Pauline Palmer, E. H. Potthast, E. W. Redfield, W. Ritschel, H. B. Snell, A. V. Tack, J. H. Twachtman, Walter Ufer, J. A. Weir and C. Yates.

Herbert Adams, Robert Aitken, Nelson N. Bickford, Edith W. Burroughs, Cyrus E. Dallin, A. St. L. Eberle, Isidore Konti, M. Korbel, A. Laessle, Evelyn B. Longman, A. Lukeman, Carol B. and Hermon A. Macneil, A. Polasek, Bela Pratt, A. P. Proctor, E. T. Quinn, C. C. Rumsey, Janet Scudder, A. C. Simons, Bessie T. Vonnoh, A. A. Weinman and Mahonri Young were the best represented among the sculptors.

Wilbur Dean Hamilton's exhibition at the Guild of Artists, Boston, is elegant, refined and academic—is the kind of thing that appeals to the highborn. Among the more important works shown one should mention the splendid, vital portrait of Rt. Rev. John W. Hamilton (the artist's brother), lent by Washington University; the fine presentment of Mr. Justice McKenna of the U. S. Supreme Court; that of Mr. McKenna's daughter and granddaughter, Mrs. Davenport Brown and her little girl; and the portrait of Robert C. Vose Jr., a delightful youngster. There are excellent likenesses, also of Drs. Charles L. Scudder and Edward Cowles.

## CINCINNATI.

The Museum has just acquired out of the Josiah Emery Fund a handsome painting, showing Arabs on horseback, by Fromentin.

Frank W. Duveneck, returning from Boston, says that to his mind the Sargent murals are as tremendous a work as has ever been accomplished. The Zuloaga pictures have been secured by Mr. J. H. Gest for exhibition at the Museum. An interesting collection of oils painted in Monterey, Cal., by John Carroll is at the Closson Gallery. Mrs. A. Sykes's colorful watercolors attract at Traxel's.

In connection with the recent sale of the late Otto Bacher's works in N. Y., an interesting little story has just been recalled. At the time when Whistler and Duveneck were together with Bacher in Venice, Duveneck and De Camp were printing etchings one day when they ran out of paper. They asked Bacher who always had a complete outfit of such things, where he got the beautiful hand-made paper he had. Bacher revealed the secret in a whisper, and although doubtful whether he was playing merely a joke on them, they nevertheless set out for the market where, to their greatest satisfaction, they did find the longed-for exquisite paper, which, alas, was used by a couple of women for wrapping up their ware, in this case—butter. Whistler, who heard of the find, was not slow in laying in as much of the supply of this paper as he could get. I have not yet heard from Duveneck how much butter they were obliged to buy in this sort of a bargain.

Norbert Heermann.

## DETROIT.

The Detroit Museum of Art is showing the official Persian Exhibit from the Panama-Pacific International Exposition during the month of February. This collection is offered to the Museum through the courtesy of the Persian Commission, and is installed under the supervision of Mirza Ali Kuli Khan, N. D. Counsel of the Legation of Persia at Washington and Consul General of the Persian Empire. The display contains about 150 pieces of tapestry, embroideries, shawls, cloth of gold, pottery, manuscripts, furniture, miniature painting, among them many noteworthy and unique pieces.

Following the Official Persian Exhibit, the Detroit Museum will show the collection of retrospective French art lent by the Luxembourg Museum, during March.

## ST. LOUIS.

During February, the Art Museum exhibits a group of 20 oils by Robert Spencer and a collection of 84 paintings, drawings and sketches by Maurice Sterne, for the most part executed in India and on the Island of Bali in the Dutch East Indies, where the artist recently spent a number of months.

Mrs. Breckinridge Long of this city has lent her collection of 156 antique Chinese snuff bottles to the Museum, pending the completion of the private museum which Mr. and Mrs. Long are erecting. The collection is quite representative and includes specimens in porcelain, turquoise, crystal, malachite, carnelian, jade, lapis lazuli, ivory, enamel, cinnabar lacquer, gold, and other precious materials.

A recent addition to the Museum's collection of sculpture is the plaster model for the bronze figure "Alma Mater," by Cyrus E. Dallin, installed in Mary Institute a few weeks ago.

The Daniel Catlin memorial collection of paintings, which includes several examples by the Barbizon masters, and others of the French school, has been placed on exhibition in the City Art Museum. Of note in the group is the large "Haying Scene," by Jules Dupre.

## Art at Union League.

An exhibition of paintings by John Henning Fry, William H. Howe, Chauncey F. Ryder, Frederick J. Waugh, and Cullen Yates forms the February display at the Union League Club, arranged by Harry W. Watrous, chairman of the committee on art. It is an admirable group of Americans.

The coast scenes in light key by Mr. Waugh were painted by the artist last summer during his sojourn on Monhegan Island, and reveal him at his best. Incidentally he discovered his famous Munes on the island.

A memorial exhibition of works by the late John J. Enneking will be held at the Guild of Boston Artists Gallery, Feb. 26-Mar. 10. Another of the same character will open at the Art Club Mar. 2 and will consist of 41 oils, 26 from the artists studio, and 15 loaned by Mmes. John Lonyear Galen L. Stone, David P. Kimball, Dr. John W. Eastabrook and Mr. Stanley. The picture the artist painted for Mrs. Mary Baker Eddy will also be shown.

J. N. Marble, who has spent the winters at Santa Barbara for many years, has gone to Nassau, Bahamas, this season.

## PICTURES OF QUALITY

While the word "quality", when applied to art works and especially pictures, has a rather indefinite meaning, if any, to persons not well versed in art, it is understood by the connoisseur, the artist and the dealer, and its presence, as said above, especially in a picture, makes that picture important and interesting and frequently more commercially valuable, even if the painter's name is not known or its authorship is a matter of doubt.

An exhibition of a few selected old pictures with which the XVIIth Century Gallery opens its handsome new quarters in New York at 570 Fifth Avenue, is notable not only for its variety, but for the unusual quality and undoubted validity which compose it. This is present in each and every canvas or panel and makes their study an exceeding pleasure. Some of the names represented are little known here, but their works as shown at this gallery, will make collectors desire a further acquaintance with them. There is a small canvas by Isselsteyn, so beautiful in quality as to irresistibly appeal, a little view of the Roman Campagna by the little known Verwilt, rich in color and pearly in atmosphere, a lovely flower piece by Van Os, and a charming example of Karel du Jardin. It is not often that one sees, even in a European gallery, so good an example of the old Dutch painter Brekelenkam, of the little known Van Romeyn, the painter of cathedral interiors, Pieter Neefs, and of G. van Batten; this last picture especially notable for the marvellous painting of detail.

There is a superior example, two small figures, of Franz Hals the younger, and a rich, head of a man by Van Dyck, also a landscape with figures which has all the indications in the composition, architecture and the lovely blue mountains in the background, of no less a painter than Henri met de Bles.

Perhaps the most important picture in the collection is an unusual example of Pieter de Hoogh, which bears the artist's signature in the left-hand corner at the bottom. The work is entitled "The Music Party" and measures 40 1/2 X 33 inches, an unusually large size for this painter. While the picture is well known, it was lost sight of after its sale in Ghent in 1820, but was recently discovered in a private collection in Sweden. Dr. Hofstede de Groot mentions the work in his catalog and it was reproduced in the Burlington Magazine in March 1915. There is also a splendid example of Franz Snyder's, the usual hunting scene with dogs, almost too brutal in color, but very dramatic. The fine and unusual example of Nicholas Maes reproduced in this issue, is closely related to the one in the J. P. Morgan collection.

## TORONTO.

The Art Museum recently opened a series of exhibitions at the Grange with a charming collection of wood block prints from the library of Congress, Washington, and the exhibition on there at present is of the works of American illustrators.

In the Exhibit room of the new Technical School there is a fine group in plaster representing the war feeling of the present day, showing a figure of a sad looking woman on the protecting arm of her warrior. The group is more than life-size and is the work of Alfred Howell, director of art at the institute.

A recent sale of Oriental rugs was well attended and even though the prices have necessarily advanced, purchases were numerous.

## TOLEDO (O.).

Two sales were made during the recent Swedish exhibit at the Museum. A bronze, "Old Peasant Woman," by Ruth Mills, and a wood-carving, "A Troublesome Fly," by Axel Peterson. The Feb. exhibit is one of oils by DeWitt Parshall, watercolors by Gifford Beal and etchings by Dwight C. Sturges.

Plans are being worked out for the Toledo Academy of Art. A downtown location has been secured, and it is the intention of the directors to have the Academy ready for the opening in March. Sandor L. Landeau and Chester C. Hayes will establish and direct the academy, and both men will make Toledo their home.

The attendance at the Museum during January was 18,000, and there were 3,000 visitors on the last Sunday of the exhibit.

John F. Carlson will exhibit at the Mohr Galleries during February.

Frank Sottek.

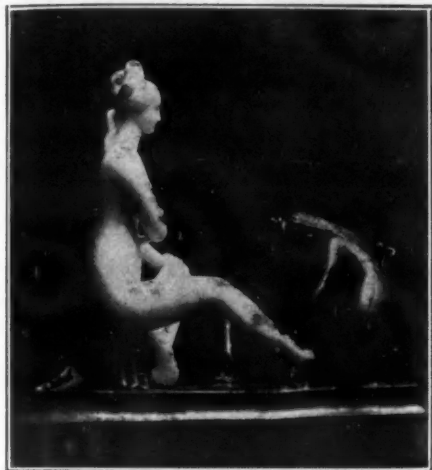
An exhibition by the younger women painters will open at the Art Club, Phila., Feb. 15, with a private view.

The exhibitors are to be: Eleanor Abrams, Katherine Barker, Cora S. Brooks, Theresa Bernstein, Mary R. F. Colton, Constance Cochran, Isabel B. Cartwright, Arrah L. Gaul, Lucile Howard, Helen K. McCarty, and Katherine McCormick.

The exhibition will include Pictures and Sketches, and will be the first group show by women artists held in Phila.



## ART AND BOOK SALES, PAST AND TO COME



"LA PLAGE"

Elie Nadelman

At Scott and Fowles Gallery.

## ALEXANDER HUMPHREYS' SALE.

The most important collection of modern American pictures, with the exception of those of Messrs. Thomas B. Clarke and W. T. Evans, to come on the American auction market—that of Dr. Alexander P. Humphreys, President of Stevens Institute at Hoboken, and which numbers 156 works, representing the best known and strongest modern American painters, is now on exhibition at the American Art Galleries, preparatory to its sale in the Plaza Ball-room, under the auspices of the American Art Association, on Wednesday and Thursday evenings next, Feb. 14-15.

Dr. Humphreys, presumably inspired by the great success of the sale of Mr. Clarke's pictures in the late nineties, and of the following sale of his close friend of many years, Mr. William T. Evans, a few years later, began, largely under the tutelage of Mr. Evans, to form his collection some 20 years ago. A man of sufficient means, able to gratify his hobby, he became more and more interested in the acquisition of representative examples of the leading painters, and as his knowledge grew, purchased with more discrimination. His later acquisitions were much the best, and at times he did some very needed "weeding," in which he was aided by Mr. Evans and other friends, even at one time, it is reported, by the dealer, William Clausen, with whom he was friendly, although he is said to have sympathized with Mr. Evans in the latter's unsuccessful war upon the dealer.

It cannot be said that the Humphreys' collection, on the whole, is equal to the first one formed by Mr. Clarke. It contains few figure works and is not as fully representative of American modern art as those of Messrs. Clarke's and Evans', but it has many superior works, some of unusual quality and is especially rich in fine examples of Daingerfield, C. H. Davis, the early work of Henry G. Dearth, Paul Dougherty, Winslow Homer, Homer Martin, J. F. Murphy, Henry W. Ranger, Julian Rix and notably of A. H. Wyant. In fact, Dr. Humphreys' 9 Wyants, 9 Murphys, 12 Rangers, 8 Martins, and 5 Homers would of themselves make the coming sale an exceptional one.

## Fine Showing of Wyants.

The Wyants include the splendid "Night-fall" from the W. T. Evans' sale, "The Dawn," purchased from Mrs. Wyant by Mr. Macbeth in 1899, and the "Keene Valley," which came from the artist's widow. The 12 examples of Ranger run the gamut of the dead artist's later art from "The Spring, East Lyme," to the "September Gale," and include the noted "Becky Cole's Hill," the "Golden Evening—Noank," "The Sentinel Rock" of 1907, and "The Cloud and Sunshine" of 1896. The range of J. Francis Murphy's art is also well exemplified in the 9 examples, which reach their climax in the "Summer Afternoon" of 1902, and the "October Afterglow" of 1905. Of the 8 examples of Homer Martin, 4 are beautiful examples of the Normandy-Honfleur series, while there are 4 of the earlier period, the best, the beautiful tender "Saranac Lake" of 1878, which came from William Macbeth and was painted to order for Dr. William Mosher of Albany.

## Inness, Homer and Dearth.

There are only four examples of George Inness in the collection, none especially notable, save, perhaps, the "Returning from Pasture—Milton," from the W. T. Evans' sale and the early "Leeds, N. Y.," also from the Evans' sale. Of the 5 Winslow Homers, all watercolors, the most interest will be felt in the well-known "Voice from the Cliffs" from the Stedman collection, which has a history, the "Turkey Buzzard" and the "Perils of the Sea" from the Clarke collection. The still comparatively young marine painter, Paul Dougherty, has been es-

pecially favored by Dr. Humphreys who has no less than 9 of his works, the finest, "An Isle of the Sea," of 1912.

The collector also favored Henry G. Dearth, of whose able and versatile brush he has no less than 11 examples, the majority in the earlier manner, although there are two of the painter's later essays in broken color, notably the "Anemone Pool" and the "Emerald Pool." Daingerfield is represented by 5 examples including his "Mountain Showers" and of Blakelock there are 4 examples, the best the "Early Evening" from the last Evans' sale.

The collection also includes good examples, one or more each, of George de Forest Brush, W. G. Bunce, W. M. Chase, F. S. Church, Bruce Crane, A. B. Davies, L. P. Dessar, C. H. Davis, Ben Foster, George Fuller, Childe Hassam, C. W. Hawthorne, George Hitchcock, W. H. Howe, Wm. M. Hunt, Bolton Jones, F. W. Kost, Louis Loeb, R. C. Minor, Thomas Moran, Henry Mosler and other prominent artists.

To sum up the collection of Dr. Humphreys is a good, if not a great assemblage of modern Americans, and it will be interesting to witness its dispersal. The result will determine whether or not a collection of American pictures, with the exception of examples of such painters as Inness, Homer and Martin, when sold by themselves, have appreciated in value and public estimation since the well remembered and successful Clarke and Evans sales.

## Sale of Early Chinese Art.

One of the most interesting collections brought from China in several years is that of Mr. Thomas R. Abbott, now on exhibition at the Anderson Galleries and to be sold there on Friday and Saturday afts. next. Mr. Abbott is a permanent resident of Peking, is familiar with the Chinese language, and the friend and adviser of American collectors and museums. Few Americans have had Mr. Abbott's opportunities for the study of Chinese art, for mandarins and nobles who, like him, are connoisseurs, have permitted him to examine and study the famous collections of their country. The collection is notable for the large number of paintings by Chinese masters. Of these the most famous is that of an eagle, (Sung) executed by the Emperor Hui Tsoung and bears written by himself two large bold characters Yu Pi, meaning "Imperial Brush." Another important division of this collection consists of the Tang and Sung potteries. There are porcelains of variety and beauty and tapestries from old temples. Some exquisite pieces of old jade and old lacquer, and a few interesting old rugs. The collection was brought from Peking by Mr. Frederic Moore.

## Sale of Inscribed Books

A third selection of XIX century books, inscribed by their authors for Mr. James Carleton Young of Minneapolis, is now on exhibition at the Anderson Galleries, to be sold there on Wed. and Thur. afts. next. Four books are inscribed by President Wilson and five by Theodore Roosevelt. Some of the other features of the sale are, the Cruikshank catalog, a presentation copy from George Cruikshank, containing his inscription and an original drawing, the "Songs of a Savoyard," by W. S. Gilbert, containing an unpublished ballad in his autograph Elbert Hubbard's famous "Message to Garcia," with an autograph letter from Lieut. Rowan, who carried the message; an edition of Tristram Shandy with three autographs by Sterne, and twenty-two volumes by Zola, all inscribed by him, the largest collection of Zola first editions ever offered for sale.

## Chinese Porcelains to be Sold.

An exhibition of antique Chinese porcelains, under the direction of Loo Van Ching of Shanghai, stone sculptures, carved jades and other hard stones, is now on at the American Art Galleries to the sale there, Wed. aft. next, Feb. 14 to Sat. next, inclusive.

The collection also includes a number of antique Chinese paintings (Ming and Sung) periods; bronzes, mandarin necklaces, and other treasures.

## Coming Sale of Oriental Art.

At the Fifth Ave. Auction Rooms, 331-341 Fourth Ave., an important collection of old Chinese and Japanese brocades and embroideries, rare old porcelains, wood-carvings, lacquers, cloisonnes, bronzes, enamels, inros and ancient Korean and Japanese potteries owned by Mr. Hogitana Inada of Kyoto, Japan, together with an assemblage of old Chinese and Japanese paintings and color prints by the noted masters, will be sold—the Inada objects on Friday and Saturday afts. and the paintings and prints on Friday eve.

## The Pyne Print Sale.

Some 150 rare views of old New York went under the hammer Monday night at the first session of the sale of the Percy R. Pyne 2nd collection, in the American Art Galleries for a total of \$26,855.

A view of old New York, and showing the west side of the city from the Battery to a point north of Trinity Church; "the great house built for Washington", or Government house prominent (1796) was purchased by Mr. Robert Friedenberg for \$2,500, the top price of the sale, and a record figure for this copy. Mr. Friedenberg also secured "The Wooded Heights" an aquatint, a view of New York from the northwest, for \$2,000.

Mr. William Sloane paid \$1,600 for a view of New York from the Bay, an aquatint (1836), and "Wall-Hill Watercolors" from the W. F. Havemeyer coll't, went to Mr. Robert Friedenberg for \$1,600. The same buyer secured an etching of New York, (1796) for \$1,500 and W. W. Seaman, agent purchased "New York from Weahawk", an aquatint, for \$475.

At the second session Tuesday eve., more than 165 lots brought a total of \$22,666. Keen interest was manifested in the dispersal of the historic old views of New York, and the rare examples offered provoked spirited bidding. "Federal Hall," a perspective view of City Hall, taken from Wall Street, was purchased by Mr. Max Williams for \$1,725, the top price.

A tinted lithograph of "Broadway as it will appear," went to Robert Friedenberg for \$1,550, a record figure for this copy. "St. Paul's Church and the Broadway Stages," a colored lithograph was sold to Max Williams for \$1,450. For "Broadway from Canal to Grand Street, west side," a lithograph, Knoedler & Co. paid \$1,000.

For more than 235 lots at the final session Wed. eve., a total of \$18,211 was realized, which made a grand total of \$67,352 for the entire sale. "Stuyvesant's Army Entering New Amsterdam," an oil by William Mulready, was secured by Max Williams for \$1,650, the top price. "Wall Street," a lithograph also went to the same buyer for \$625. A lithograph of "Warren Street" was purchased by Robert Friedenberg for \$600, and "Quarantine, Staten Island," an aquatint, went to Knoedler & Co. for \$450.

For a complete set of Valentine's manuals of New York, 1841-1866 Charles Scribner's Sons paid \$400.

## Halsey Mezzotint Sale.

The first session (Part V) of the Frederic R. Halsey sale was held Tuesday evening at the Anderson Galleries, when 199 English XVIII century mezzotints were sold for a total of \$6,662. The top price was \$475, paid by Mr. E. Grahame for the plate by William Dickinson after Reynolds' portrait of "Diana, Viscountess Crosbie," a fine impression with inscription, second state. Another plate by the same engraver, "Elizabeth, Countess of Derby," after Reynolds, second state from the A. Morrison collection brought \$408 from Mr. G. Lloyd. Three prints which brought \$300 each were "Lady Elizabeth Herbert and Son," by John Dean, after Reynolds, secured by Mr. Lloyd "Caroline de Litchfield," also by Dean after Hoppner, secured by Knoedler & Co., and "Miss Horneck," by Robert Dunkerton, after Reynolds, second state, which went to Mr. F. Meder, who also secured "The Misses Crewe," by John Dixon after Reynolds, third state, for \$200.

At the second session Tuesday 182 mezzotints were sold, and a total of \$11,948.50 was realized. The top price was given by Mr. F. G. Lloyd for Valentine Green's "Lady Elizabeth Delme," after Reynolds; proof with inscription in scratched letters, small margin, Knoedler & Co., pair \$850; the second best price, for the same engraver's "Lady Jane Halliday," also after Reynolds; second state. Mr. J. F. Drake purchased John Jacob's mezzotint of "The Hon. Miss Monckton," after Reynolds, for which he paid \$800. F. G. Lloyd acquired a Valentine Green portrait of the "Countess of Aylesford," after Reynolds, for the same price. Valentine Green's "Georgiana, Duchess of Devonshire," after Reynolds, brought \$750 from the same purchaser.

The third session, Wednesday evening, realized a total of \$235.50 for 186 numbers. The top price, \$675, was paid by Mr. J. F. Drake for "Dulce Domum, or the Return from School," by John Jones, after W. R. Bigg, the same purchaser acquiring the companion picture, "Black Monday, or the Departure for School," for \$600. Mr. M. Palmer bought George Morland's "First of September—Morning," engraved by W. Ward, third state, and printed in colors, for \$475. Another George Morland, "A Visit to the Boarding School," engraved by W. Ward, went to Mr. H. W. Howe for \$415.

At the fourth session, Thursday evening, a total of \$12,692 was obtained for 170 lots



"CHARLES GRAFLY."

In Pa. Academy Display.

which, added to the totals of the first three sessions of Part V of the collection, made a grand total to Thursday evening inclusive, \$43,538, and for the entire sale to Thursday eve. inclusive, \$307,985. The result and total of the concluding session of the sale of Part V last eve. will be given next week.

The lots sold at the fourth session were chiefly examples of such noted engravers as Samuel William Reynolds, J. Saunders, William Say, John Raphael Smith, (63 plates), William Smith, Jonathan Spilsbury, Charles Spooner, Philip J. Tassaert, Jane Thompson and Charles Townley. The top price of the session was \$2,050, given by Max Williams for Raphael Smith's "Lady Caroline Montague," after Reynolds. Other good prices were \$975, which Mr. Lloyd paid for Samuel Reynolds' "Duchess of Bedford," after Hoppner, and \$560 given by Max Williams for R. Smith's "Lady Hamilton as a Bacchante," after Reynolds.

## Kinsley Library Sale.

Books belonging to the late handwriting expert, William J. Kinsley, were sold Monday-Wednesday afts. inclusive, at the Anderson Galleries.

At the first session Monday aft'n, 312 numbers were sold for a total of \$1,847.80. G. H. Baker paid the highest price of \$97.50, for a first edition of "The Germ" (with four etchings by W. Holman Hunt and others), an interesting copy of the rare Journal of the Pre-Raphaelite Brotherhood, containing poems signed by Dante Gabriel, William and Christina Rossetti, Coventry Patmore, W. B. Scott, etc.

At the second session, Tuesday afternoon, 300 numbers were sold for \$932.55.

Work on handwriting were some of the most interesting numbers dispersed. The top price was realized by Henry Huth's "Bibliography," a catalog of printed books, manuscripts, autograph letters and engravings (London, 1880).

The total of the third and final session, Wednesday afternoon, was \$666.35 for 278 numbers, which made the grand total for the sale \$3,545.50.

## Furniture Sale at Silos.

A collection of antique Italian, French and English furniture, draperies, rugs, silverware, china and glassware, bronzes and marbles formerly the property of the late Andrew Freedman, and removed from his apartment at Sherry's and Red Bank, N. J., and from the estates of F. Sanford and others, will be on exhibition at Silo's Fifth Avenue Galleries, 45th Street near Fifth Avenue, on Monday, until sale, Feb. 15-17 afts. inclusive, and through the following week.

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**ANDREW FREEDMAN**  
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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through Mar.  
Arden Galleries, 559 Fifth Ave.—Retrospective exhibition of Stage Models and Designs, by American Producers, to Feb. 24.  
Ardsley Studios, 110 Columbia Heights, Brooklyn—Lithographs by Delacroix, Etchings by Chasseriau, Paintings by Bernard Karfiol, Watercolors by John Marin, to Feb. 26.  
Architectural League of N. Y., Fine Arts Galleries, 215 W. 57 St.—Annual Exhibit'n, to Feb. 24.  
Arlington Galleries, 74 Madison Ave.—Landscapes and Cattle Paintings, by Matilda Browne, to Feb. 14.  
Art Alliance of America, 45 E. 42 St.—Portraits by Susan R. Knox, Anne M. Peck, Constance Curtis, Zaidée Morrison and others, to Feb. 15.  
Berlin Photo Co., 305 Madison Ave.—Works by James Weiland, to Feb. 21.  
Bourgeois Galleries, 668 Fifth Ave.—Pictures and Sculptures by French-American Artists, Feb. 10—Mar. 10.  
Braun et Cie Galleries, 13 W. 46 St.—French landscapes, by Albert Gihon, to Feb. 15.  
Brooklyn Museum—Early American Art, to Mar. 11.  
Cosmopolitan Club, 133 E. 40 St.—Works by six Fellows of the American Academy in Rome, Feb. 11—Mar. 11.  
Daniel Gallery, 2 W. 47 St.—Spanish Landscapes, by Ernest Lawson, to Feb. 20.  
Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains. Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Pissarro, to Feb. 17.  
Ehrich Galleries, 707 Fifth Ave.—Seven early distinguished Portraits of Men, to Feb. 17.  
Ferrill Gallery, 24 East 49 St.—Mural paintings and decorations by seven artists, to Feb. 17.  
Paintings by Charles Bailey Cook, Feb. 19.  
Folsom Galleries, 396 Fifth Ave.—Oils by W. H. Singer, to Feb. 14.  
Gamut Club, 69 W. 46 St.—Paintings by 10 American Artists, Feb. 11—Mar. 10.  
Goupil Galleries, 58 W. 45 St.—Landscapes and Flowers, by Dorothea M. Litzinger, and Gloucester Scenes, by Emma Fordyce MacRae, to Feb. 15.  
Oils by Eliseo Meyren, Feb. 17—Mar. 1.  
Grolier Club, 29 E. 32 St.—Japanese Prints in Black and White, to Feb. 22.  
Hispanic Society of America, 156 St. W. of Broadway—Tapestries and Carpets from the Royal Palace of the Pardo, near Madrid, loaned by H. M., the King of Spain, to Mar. 1.  
Kennedy & Co., 613 Fifth Ave.—Color Prints by English and French Artists.  
Knoedler & Co., 556 Fifth Ave.—Important Exhibit'n of contemporary American Paintings, Feb. 15—Mar. 23.  
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.  
Macbeth Galleries—Paintings by Charles W. Hawthorne, to Feb. 26.  
MacDowell Club, 108 W. 55 St.—Group exhibit'n of Oils, to Feb. 11.  
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M. Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.  
Milch Galleries, 108 W. 57 St.—Recent paintings by William V. Schevill, Feb. 13-24.  
Modern Gallery, 500 Fifth Ave.—Watercolors and Drawings by Daumier, Toulouse-Lautrec and Constantin Guys, to Feb. 28.  
Montross Galleries, 550 Fifth Ave.—Paintings by five modern Americans, Feb. 13—Mar. 3.  
National Arts Club, 119 E. 19 St.—Annual Exhibit'n American Watercolor Society, to Feb. 24.  
National Association of Women Painters and Sculptors, 10 E. 43 St.—Twenty-sixth Annual Exhibit'n, Feb. 6-28.  
New York Public Library—Print Galleries. Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.  
Print Gallery, 707 Fifth Ave.—Monotypes by David W. Humphrey, and Etchings in Color by George Senseney, to Feb. 13.  
Ralston Galleries, 567 Fifth Ave.—Exhibit'n of 17 Paintings by American Artists, Feb. 5-17.  
Reinhardt Galleries, 565 Fifth Ave.—Portrait Drawings by Harry Solomon, to Feb. 14.  
Salmagundi Club, 14 W. 12 St.—Pictures by Members, entered for Annual Auction Sale, Feb. 14-15-16.  
Satinover Galleries, 3 W. 56 St.—Old Masters.  
Scott and Fowles, 590 Fifth Ave.—Sculptures by Flie Nadelman.  
Whitney Studio, 8 W. 8 St.—Second Portrait exhibition, to Feb. 12.  
Woman's University Club, 106 E. 52 St.—Paintings and Etchings by Childre Hassam, Paintings by Gifford and Reynolds Beale, and Sculpture by Sara Morris Greene, to Mar. 1.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, Madison Square South.—Collection of American Paintings, formed by Dr. Alexander C. Humphreys, President of Stevens Institute. To be sold, evenings Feb. 14-15, at the Hotel Plaza. Exhibition Feb. 9 to dates of sale.  
Collection of antique Chinese Porcelains, Ancient Pottery, Antiquities, Paintings and other Rare Objects. To be sold by direction of the Chinese Expert Ching Van Lee, of Shanghai, afternoons Feb. 15-16-17. Exhibition Feb. 9 to dates of sale.  
Antique Arms, Armor and Curios from Collections of Wm. S. Hoyt, John Stewart Kennedy, of New York and Wm. L. Price of Philadelphia. Exhibition Feb. 13 to dates of sales, Feb. 19-20 afternoons.

Anderson Galleries, Madison Ave. at 40 St.—Part III of inscribed books from the library of James Carleton Young of Minneapolis. More than a thousand first editions, each inscribed by the author, including four by President Wilson and five by ex-President Roosevelt. Sale on the afternoons and evenings of Feb. 14-15.  
The Thomas R. Abbott Collection of Chinese Masterpieces, brought from Peking by Frederic Moore. Many paintings by old Chinese masters, many Tang and Sung Potteries, and old jade, old lacquer, and old rugs. Sale on the afternoons of February 16-17.  
Silo's Fifth Avenue Galleries, 45 St., near Fifth Ave.—Antique furniture formerly property late Andrew Freedman, and from estate of F. Sanford, afternoons Feb. 15-17.

**Sale of Hartley Prints.**

For more than 240 prints in the collection of Mrs. Frank Hartley and from the estate of Joseph F. Daly, a total of \$5,407.75 was realized on Feb. 1 at the Anderson Galleries. M. Knoedler & Co. paid \$200 for "Sympathy," a mezzotint, after Greuze, by S. Arlent Edwards at the first session.  
The second session of the sale on Feb. 2 yielded \$827.10 for 244 items, making a total for the two days' sale of \$6,234.85.

**Book Sale at Anderson's.**

The first session of a sale of miscellaneous books at the Anderson Galleries, Feb. 1, yielded \$1,506.70 for more than 300 items. For a series of colored plates, engraved by John W. Edy, after original drawings. C. Ackerman paid \$60, the top price of the sale.  
At the second and final session of the sale Feb. 2, a total of \$1,464.70 was realized, making \$2,971.40 for the two days' sale.

**Dr. Alfred Owre Sale.**

Chinese and Japanese enamels, including vases decorated with lotus-arabesques, spice boxes with floral designs, and other art objects from the Orient in the collection formed by Dr. Alfred Owre, of Minneapolis, were sold on Monday at the first session, in the American Art Galleries, for \$1,215.  
At the second session, Tuesday aft., a total of \$1,229.50 was realized for more than 230 examples.

A total of \$2,552 was realized at the Wed. aft. session for more than 230 lots.  
At the fourth and final session Thurs. aft., more than 200 objects sold yielded a total of \$9,474, making a grand total for the four days' sale of \$14,470.50.

**Nardus-Breitner Sale at Amsterdam.**

The catalogs of the sale at the auction on January 23d last in the galleries of Frederik Muller at Amsterdam, Holland, of 49 oils, chiefly portraits and 8 drawings in crayon by Leonardus Nardus, and of 14 drawings by G. H. Breitner have been received by the ART NEWS and can be seen at this office. Both sales were held for the benefit of the French and Belgian Red Cross and it is to be hoped were successful. The Nardus sale catalog is well illustrated and the reproduction of some of the portraits, especially those of the four Chess Champions, MM. Taubenhause of Paris, and Frank Marshall of N. Y., Dr. Lasker of Berlin and M. Jannowski of France, of a French Field Guard at Suresnes, of the violinist Costa of Barcelona, two heads of Bedouin women and two half-lengths of Spanish Picadors, show the painter to have lost none of his power of characterization and strong brush work. It will be remembered that M. Nardus was formerly engaged in selling pictures in America with M. Michael van Gelder.

**Art at Concord (Mass.).**

The third annual exhibition in Concord, Mass., will be held Feb. 20-27, inclusive, in the town hall. The committee of selection is composed of F. A. Bosley, Elizabeth Green Elliott, Ethel Hoyle, C. H. Pepper, E. W. Roberts, and Alice R. Sohler. The hanging committee consists of Misses Gertrude Fiske and Roberts. Exhibits will be received at Studio 31, Copley Hall Building, Boston, Feb. 14.

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**An Artist's Anniversary.**

Augustus G. Heaton went to Phila., Jan. 27, to attend the annual meeting of the Phila. Sketch Club in its handsome building on South Camac St., and to celebrate the fiftieth anniversary of his election as President of the Club in 1867 (he served three terms in this post). Mr. Heaton presented the club with his portrait (as at present) with an apparent drawing in the background from a sketch made at the time. Mr. Heaton had a warm welcome and reception, as did his speech and gift.

Ridgway Knight has sold his painting, "Grande Socur," in New York, for \$3,000. It was shown in the Paris Salon several years ago and later at the Belgian Universal Exposition.

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**ARTIST'S EXHIB'N CALENDAR**

Baltimore Water Color Club, Baltimore.—21st Annual Exhib'n at Peabody Institute, opens Mar. 10. Exhibits received Mar. 5.  
National Academy of Design—92nd Annual Exhib'n opens Mar. 17. Exhibits received Feb. 28 and Mar. 1.

Mrs. Harry Payne Whitney, who has achieved deserved reputation as a sculptor, has decided to become a stage decorator, and declares she is fascinated by the possibilities in artistic expression which this kind of work affords.

Miss Helen Turner, whose exhibition of recent works at the Milch Gallery had such deserved success, and who has been generally credited in the press as being a pupil of J. Alden Weir, writes the ART NEWS to say that she has never studied under Mr. Weir, although an admirer of his works, but is a pupil of Kenyon Cox. It must be said that the erroneous report was a very natural one, as Miss Turner's art has much of the same delicate refinement of tone and color, and is very similar in sentiment and treatment to that of Mr. Weir.

Gladys Wiles is making two copies of the portrait of William J. Bryan recently painted by her father, Irving Wiles. One is intended for a member of the sitter's family, and the other for one of his intimate friends. At her studio in W. 57 St., she is also painting a commission portrait.

A N. Y. art house recently bought two oils, a head of an old man and a head of a little girl, both German types, from F. Zirnauer, of Carthage, Mo., who has a studio also at Rue Madame 6F, Paris.

Dr. Carl W. Bishop, curator of the department of Oriental Art in the Museum of the University of Pa., will leave for China this month to spend three years in research work. Dr. Bishop was born in Japan and has passed much of his life in that country and China. He will delve into Chinese art dating back for 3,000 years.

Walter Griffin is painting in the Maine woods, where he expects to remain until April.

Anna Belle Kindland is spending the remainder of the winter in Brooklyn where she has several miniature portrait commissions.

Miss Maud Mason gave a charming reception at her studio, 18 West 59 St., last week. Mrs. Clara W. Parrish assisted and Helen M. Turner poured tea. Among the artists who enjoyed the afternoon were Mr. and Mrs. Colin Campbell Cooper, Maria Stream, William Sartain, Rhoda Holmes Nichols, and Alethea Platt.

Francisco Pausas is painting a portrait of Miss Mercedes O. Kelly. The subject wears a soft green gown which is made to harmonize with a romantic background of the same general hue.

The MacDowell club has been successful in making sales for the artists exhibiting there this winter. During the last exhibit Maud Mason's large canvas, "An Arrangement," decorative and fine in color, was sold; Laura Grandin Frazer's bronze, "Young Porker," was also purchased; "El Nusti," by Isabel Vernon Cook, "Hill Road" and "Winter Sunlight," by Harry Leith Ross are among the latest sales.

Carlton T. Chapman is showing a group of his recent canvases at the Century through the week. The subjects were painted during the past summer along the Maine coast, and include landscapes and marines. Mr. and Mrs. Chapman gave a reception at their Sherwood studio on Sunday, in honor of the actors of the Theatre Français.

The Salmagundi Club was entertained last week by Mr. Wade Hayes, who gave a lecture on "Conditions on the Border," whence he recently returned. He explained in detail many interesting facts concerning the life of the American soldiers quartered there.

Clara Barret-Straight has moved from her studio in the Rembrandt and is painting portraits at her new studio, 40 E. 80 St. One of her most interesting commissions is a three-quarter length presentment of Miss Mabel Dunbar, a debutante.

J. Dunbar Wright who left New York in 1915 for a trip around the world has recently returned to New York. During his trip he visited China, Japan and Honolulu. He painted a number of sketches in Hawaii and took numerous photographs and motion pictures which created a mild sensation when exhibited at the Bohemian Club, San Francisco.

**Aitken's Burritt Monument.**

Robert Aitken's monument to Elihu Burritt, entitled "Peace," to be erected at New Britain, Conn., and whose architect is H. van Buren Magonigle, is a prominent feature of the current Architectural League exhibition at the Fine Arts Galleries. The figure of "Peace" is the sculptural feature of the memorial to Burritt, who was called "the learned blacksmith," was known as an apostle of peace, and was an untiring worker for the establishment of international arbitration and universal brotherhood. As the real meaning of his life was his dream of universal peace, Mr. Aitken wisely decided that an allegory of Peace should form the monument.

**An Appreciative Artist.**

Editor, AMERICAN ART NEWS.

Dear Sir:

I want to thank you for the nice notice you gave Miss Knox, Miss Robinson and myself, in the Jan. 13 issue of the ART NEWS, and also for the excellent reproduction of my picture, "The Woodland Nymph" in our joint exhibition at the Arlington Gallery.

If all editors were as generous as you are in advancing the interest of the younger artists, many sensitive ones who need just this encouragement might develop into "Worthwhiles." Again thanking you and hoping we may live up to your predictions of a bright future.

Sincerely yours,

Isabel Cohen.

New York, Feb. 6, 1917.

**AMONG THE DEALERS.****Kleinberger Galleries Incorporated.**

The Kleinberger Galleries at No. 709 Fifth Avenue, were incorporated this week under the title of The F. Kleinberger Galleries (Inc.), with F. Kleinberger as president, and E. M. Sperling as vice-president and treasurer.

An exhibition of modern art will open at the Bourgeois Galleries, 668 Fifth Ave., today, to continue until March 10. Paintings by American artists will be included.

Paintings by five modern American artists, including Arthur B. Davies, Walt Kuhn, Jules Pascin, Charles R. Sheeler, Jr., and Max Weber will be shown at the galleries of N. E. Montross, 550 Fifth Ave., on Feb. 13, following the current exhibition of pictures by Jonas Lie. The exhibition will continue for three weeks, until the opening of the annual display of "The Ten" on March 6.

A group of pictures by American artists will follow the current Charles W. Hawthorne exhibition at the Macbeth Galleries, 450 Fifth Ave.

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An exhibition of paintings by Eliseo Meyfren, a Spanish artist, is now on at the Goupil Galleries, 58 W. 45 St., until Mar. 1.



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